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Photo by Jennifer Minasian
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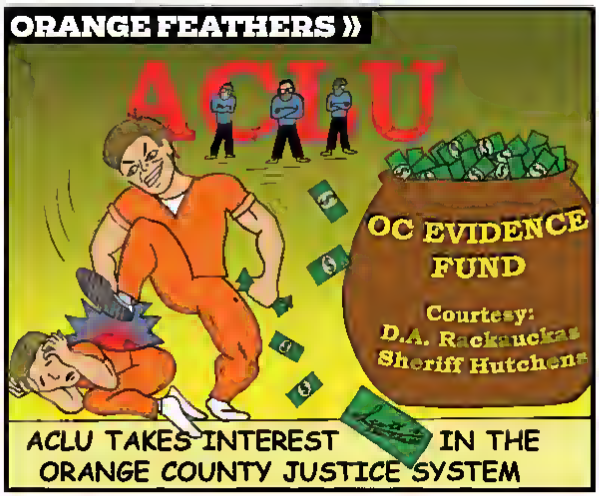

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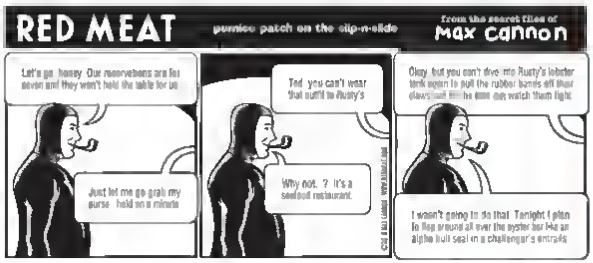
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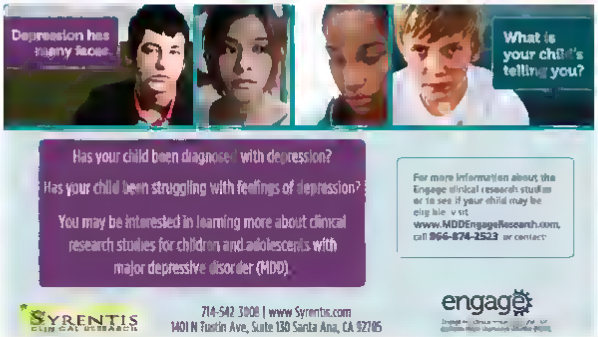
I wasn't going in to do that. Tonight I plan to flop around all over the oyster bar like an alpha bull seal on a challenger's entrails.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The Mayor Goes to Puerto Rico

Anaheim's Tom Tait finds resiliency among hurricane-ravaged residents

BY ADAM J. SAMAHA

Anaheim Mayor Tom Tait spent April 9 touring the Puerto Rican city of Guaynabo, just outside of San Juan. The trip—hosted by the city's mayor, Angel Pérez Otero—had one goal: to emphasize the recovery process under way after the devastation left by Hurricane Maria in mid-September 2017.

The Mayor Exchange program, funded by the New York-based Open Society Foundations, partners 40 mainland mayors versed in natural-disaster preparedness and recovery with mayors in Puerto Rico in hopes of creating an ongoing relationship through which mutual learning can occur. The Anaheim mayor was selected by program chairman and mayor of New Orleans Mitch Landrieu because of Tait's experience in dealing with the wildfires that have become all too common in Orange County.

Just last October, two canyon fires tore through the hills of Orange County. Canyon Fire 2, as it was called, charred two dozen structures and burned 9,712 acres in Anaheim Hills. Wind-driven flames prompted local officials to evacuate residents in Anaheim, Orange and Tustin. Though Tait was happy to lend his knowledge on disaster relief to Pérez Otero, he was quick to qualify that Anaheim has never seen the level of destruction currently being experienced by Puerto Ricans.

Hurricane Maria completely devastated the island. The Puerto Rican government has estimated the cost of damages to the island at $95 billion.

Among other problems, Maria caused the second-largest power outage in the world. Andrew Mercado-Vázquez, a native of Puerto Rico living in San Juan and host of the podcast *Puerto Rico Forward*, noted that despite recent progress, tens of thousands of people are still without power. Vázquez recalled two other, less impactful, though still devastating, hurricanes in the past 20 years after which it took up to six months to restore power to the island.

Vázquez said he had not heard much of the Mayor Exchange program in the local press except for one English-language article in the Puerto Rican newspaper *El Nuevo Día*. He welcomes the program but is wary about what it can actually accomplish. "Given the present economic and social hardships suffered by Puerto Rico, any good gesture is welcome," he said. "However, I do need to point out that Puerto Rico must be understood before it can be helped. It's a colonial territory, not a state, and therefore suffers particular limits that might not be an issue, or even a reality, to mayors in the continental U.S."

MAYORS PEREZ OTERO AND TAIT IN GUAYNABO

COURTESY OF CITY OF ANAHEIM

The Merchant Marine Act of 1920, also known as the Jones Act, is often referenced when trying to set the context of precarious economic life on the island. It requires that any goods traveling between the island and the mainland must be on American ships staffed with American crews. This greatly limits the possibility of Puerto Rico trading with its regional neighbors and inflates the cost of goods on an already cash-strapped island.

Tait noted that the Jones Act and other policy oddities discussed by the mayors "make you scratch your head," but he is nonetheless optimistic about the potential benefits of the exchange program. "So much of the way the world works is based on relationships," Tait said. "We have expertise that may be helpful to them, and they have expertise that may be helpful to us."

Though this is an extremely trying time for Puerto Ricans, Tait found there was great resiliency in the residents with whom he engaged. "Resiliency . . . is something we have been working on in Anaheim," he says. "People coming together, what I call social infrastructure—the government can only do so much during a natural disaster."

Echoing Tait's sentiments, Vázquez stated that, with some exceptions, Puerto Ricans have rolled with the day-to-day burdens of the post-Maria recovery. "Of course, when it comes to high-level projects," he said, "only the government has the resources to tackle them, for example, fixing roads and collapsed bridges, re-establishing basic utilities, among others."

To address both the urgency of the disaster and a necessary regaining of autonomy by the people of Puerto Rico, there is increasing interest in citizen-run energy co-ops. According to Vázquez, one such co-op is being developed in the barrio of Portugués, which is southeast of San Juan.

Another example of these citizen organizations are the Centro de Apoyo Mutuo, or the Mutual Aid Centers. The goal of the centers is to provide free, fresh food, act as a hub for distributing goods, and be a place for organizing citizens to rebuild their community. These organizations are often filling the gaps left by inadequate aid from local government or the Federal Emergency Management Agency. According to a *New York Review of Books* article, the Mutual Aid Centers are currently operating in eight different parts of the island.

For Tait, the trip was a reminder of the fragility that is inherent in running a city. "Every city can get something they are not prepared for, or you think you are prepared for, but you are not," he said. Though he found the people of Puerto Rico admirable, he understands that the road that took them there is unimaginable.

Vázquez, who experienced the hurricane firsthand, described it as "something out of an unrealistic movie script . . . a truly intense experience."

Mayor Pérez Otero will visit Anaheim within the next few months.

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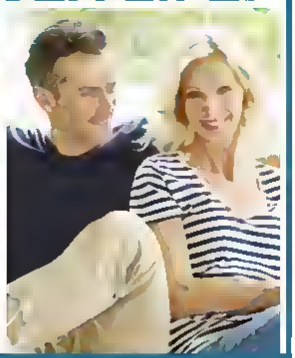

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'We Just Want to Be Heard'

Chung Suk Kim's Buena Park mansion protested by LA tenants set to be evicted

BY GABRIEL SAN ROMÁN

GABRIEL SAN ROMAN

A yellow Sureway bus arrived in a quiet, upscale Buena Park neighborhood near Coyote Hills on Sunday afternoon. One by one, dozens of tenants set to be evicted from an apartment complex a block from USC in Los Angeles exited with protest signs in hand. The residents readied to march before the multimillion-dollar, majestic, white mansion in which landlords Chung Suk and Hae Jung Kim comfortably make their home.

"They're evicting working-class people of color to make a profit off their displacement, and we're not down with that, are we?" asked Paul Lanctot of the LA Tenants Union through a microphone.

"No!" the tenants responded.

"Despite our repeated requests [for the Kims] to meet with the tenants, they continue to refuse, using racist claims of safety, as if these tenants are dangerous," Lanctot continued, "so we decided we'd come out and meet at his house!"

Though they called for Chung to "come out of his castle," the Kims had caught wind of the picket beforehand and showed no signs of being home. That didn't stop desperate tenants from taking turns on the microphone to air their grievances about being cleared out to make way for student housing.

"These people are using more money to put us out on the street instead of trying to relocate us or let us stay," said Tracy Pierson while seated on her walker. The stress of looming evictions landed her in the hospital recently. "In the hospital, they told me this is inhumane to do people like this. Everybody is somebody."

The residential picket proved to be the latest salvo in a dispute set in motion after the Kims acquired the apartments off Exposition Boulevard for $8.5 million in September. The following month, tenants found a notice stating their tenancy would terminate in 60 days. "Although no reason is required to terminate a non-rent-control, month-to-month tenancy, this notice is given for the reason that the new owner intends in good faith to renovate your unit and the property in which it is located and rent as student housing," stated the Buena Town Management letter dated Oct. 12, 2017. (The apartments are not protected by the Los Angeles Rent Stabilization Ordinance, which applies to complexes built and rented on or before Oct. 1, 1978, and restricts the reasons landlords can carry out evictions.)

The Exposition apartments have been home to mostly black and Latino working-class residents, with some units dedicated to transitional and Section 8 housing. Word of onpending evictions first sent an alarm through the community. "We were all worried about living on the streets," said Chrystian Shields, who rents a room for $500 per month. "It's hard for us to get up and move like that."

But then tenants decided to organize and fight back. "A resident went to the Eviction Defense Network, which is a law firm that we work with pretty regularly, and they sent them to the [South LA local of LA Tenants Union]," Lanctot said. By mid-November, residents were holding weekly meetings to discuss the situation.

The tenants are challenging the evictions in court on the basis that they're inherently discriminatory. The matter goes to the Stanley Mosk courthouse in downtown LA on May 1. Part of the Eviction Defense Network's strategy is to ask for a jury trial in such cases. "Because there's so many evictions happening throughout the city and there are only 33 judges who oversee eviction cases, the idea is to clog up the courts," Lanctot said. "A judge won't even be selected yet, let alone a jury."

Against the odds, they are also trying to bring the Kims to the negotiating table, something the landlords have so far refused to do. "They made one proposition where they would meet up, but they wouldn't even be in the same room with us for their safety," Shields said. "We just find it offensive. ... We just want to be heard."

Attempts to reach the Kims for comment through their property-management company proved unsuccessful. The Felman Daggenhurst & El Dabe firm representing them in the case declined to give a statement. Ahead of the Sunday protest, the Kims distributed a letter to their neighbors. "It's unknown how big the crowd is going to be and to what extent the noises are going to be," the letter warned. "We want to sincerely apologize for the inconvenience for disturbing your weekend while you rest at home." The couple encouraged neighbors to contact the Buena Park Police Department, if needed. A patrol car kept a watchful eye nearby, but it left after an officer spoke with legal observers present at the protest.

While the Exposition tenants seek community support, unoccupied units are already under renovation. Among residents' complaints is that workers toil loudly into the night hours. "Some of us have bugs, cockroaches and have seen rats," 34-year-old Jackelin Lopez said in Spanish. "There's a lot of mold. There's no landscaping or cleanups in the area around the buildings. The conditions are deplorable."

Lopez lives with her husband, two young daughters and cancer-stricken mother in an apartment for which they pay $1,600 per month. "In this situation, I can't easily move because I have specialists that treat my mother in the area where I live," she says. "The majority of the people who live here have some type of disability." Lopez points to another neighbor, a stroke survivor who has no access to an elevator. The tenants tried bringing their stories to LA City Councilman Marqueece Harris-Dawson for support, but have only met with council staff. (Harris-Dawson's office didn't reply to the *Weekly*'s request for comment.)

With proactive support from community groups such as the Alliance of Californians for Community Empowerment, Union de Vecinos and the new Poor People's Campaign, the tenants hope they can get activists in OC to help keep pressure on the Kims to negotiate. After hours of picketing outside the Buena Park mansion in the warm sun, tenants marched around the neighborhood before calling it a day, filing back into the bus and heading to the place they can call home for now.

"They bought a whole neighborhood of low-income housing," Shields said. "They immediately just want to put us out so they can renovate it and have a bunch of rich schoolkids come in. We don't know where we're going to go. None of us know."

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If anyone hoped that a long list of distinguished candidates for the 48th Congressional district seat might prevent incumbent Representative Dana Rohrabacher (R-Putin's chest protector) from advancing beyond June's primary election, a poll of likely voters dispels that notion.

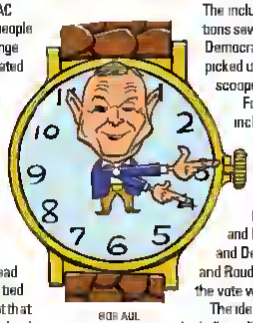
In its poll conducted March 4-6, Change Research for Fight Back CA PAC received 888 responses from people who reside within coastal Orange County's 48th district and indicated they will vote in the primary.

On a long ballot that listed all the candidates without descriptions, Rohrabacher received 35 percent of the vote, followed next by Democrats Harley Rouda and Laura Oatman. On a long ballot with descriptions, Rohrabacher got 29 percent while Democrat Hans Keirstead and Republican Scott Baugh tied at 12 percent. A narrow ballot that omitted Baugh showed Rohrabacher at 41 percent and Keirstead at 18 percent.

Keep in mind that with California's "jungle primary" system, it is no longer top vote-getters from each political party who advance to the general election, it is the top two vote-getters *period*. Thus, the final showdown candidates could come from the same party—and there is a strong chance the pair will be Baugh and Rohrabacher since voters in the 48th have cast ballots for them for years.

That's one takeaway of Change Research pollsters, who found:

- Rohrabacher is clearly atop the crowded primary field.
- The field of Democrats is splitting the vote.



BOB AUL

- Second-place Republican Baugh polls at about the same level as the leading Democrats on the long ballot.

This suggests that if all of the possible candidates run in the primary, Baugh and Rohrabacher could potentially be the top two vote-getters, advancing to the general and leaving Democrats out altogether.

The inclusion of candidate descriptions saw some of the leading Democrats gain points. Keirstead picked up 6 points, and Omar Siddiqui scooped up 7 points.

For Republicans, with the inclusion of descriptions, Baugh gained 5 points and Rohrabacher lost 6 points.

In a narrowed field without Baugh, Rohrabacher is the clear leader, and Keirstead is the runner up and Democratic leader Siddiqui and Rouda are close behind, splitting the vote with 14 percent each.

The idea of too many Democrats on the ballot splitting the vote and leading to an all-GOP general election recently led to Oatman and Michael Kotick dropping out and publicly supporting Rouda. Boyd Roberts did the same, only he backed Keirstead, who also has the official endorsement of the state party.

Republicans fearing an all-Democrat November slate just led Stelian Dnufrei to withdraw from the race and support Baugh.

However, because all the withdrawals happened after the March 9 filing period deadlines, the names of Oatman, Kotick and Dnufrei remain on the June ballot with 13 other names.

Got Dana Watch fodder? Email mcoker@ocweekly.com.

HeyYou!

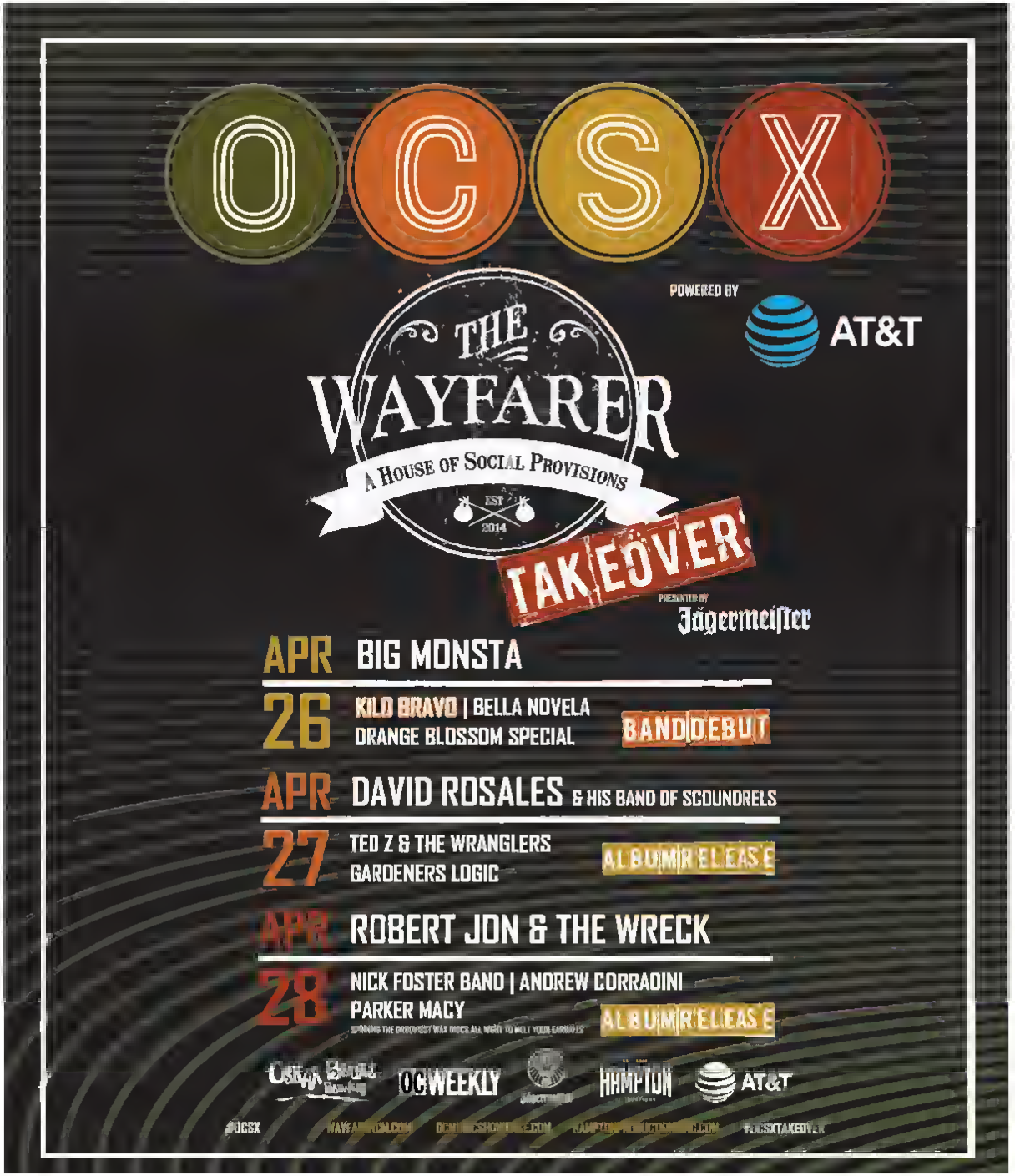
» ANONYMOUS

Barftender

I am the customer who should have known when to quit. You are the bartender who took advantage of that. After I thought I settled the bill, you walked back over with the receipt and said, "If you mean to tip 20 percent, it should be this amount." You then pointed to a number you wrote on the receipt and circled with a felt pen. Stunned, but knowing a math error in my condition was very possible, I had you re-run the receipt with the total amount you indicated. It was not until the next day that I recalled having filled your tip jar with a dollar each time I ordered a drink. I not only will never be back, but I hope you also choke on the stale pretzels.

BOB AUL

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18375 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.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TRISTANEI MESQUITA

fri/04/27

[NIGHTLIFE]

Flash Back!
'80s Prom Night 2

Former KROQ DJ Richard Blade was the most listened-to radio host on the West Coast during the early 1980s, and it's said he's personally responsible for introducing us all to Duran Duran. And he says he took his last name from the 1982 film *Blade Runner*. Tonight, he hosts the '80s Prom Night at Gallagher's, where he'll spin your favorite new wave hits all night long, and if you close your eyes, you might just feel like it's 1984 again (the nice parts of 1984). So, slip into your skin-tight vinyl pants and mesh tees or your acid-washed minis and off-the-shoulder collarless sweat shirts, and skip-dance the night away to Flock of Seagulls, Cyndi Lauper, Prince and Human League, among others. While MTV may be deader than Pete Burns, absolutely nothing can kill our love for the '80s.

'80s Prom Night at Gallagher's Pub, 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, (714) 532-2422, www.selloutevents.com. 8 p.m. $15. 21+. —SR DAVIES

[COMEDY]

SMOOTH OPERATOR
Craig Robinson

Actor Craig Robinson may be most familiar for his scene-stealing parts in comedy films alongside his longtime collaborator Seth Rogen, or for the long-running series *The Office*, before finally breaking through to drama in the indie sleaper *Moms From America* and as one of James Brown's bandmates in *Get On Up*. As a comedian, however, Robinson is in a league of his own. Using a keyboard piano and his underrated singing skills, the Chicago-born comic fuses humorous standup and musical sketch comedy for hilarious entertainment. Tonight, Robinson guides us locals through a comedy experience like no other.

Craig Robinson at Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455, irvine.improv.com. 7 & 9:30 p.m. $30-$50. 18+. —AIMEE MURILLO

sat/04/28

[CONCERT]

SHE'LL TAKE YOU THERE
Mavis Staples

Buy a ticket to see a master of song, a people's artist whose musical and political vision shaped the best ambitions of a lately beleaguered nation, and feel lucky twice. First, by experiencing Mavis Staples, once a member of the defining Staple Singers, who keeps walking the walk at age 78 while singing the talk for civil rights and peace. And second, by benefitting the Carpenter Performing Arts Center's Arts for Life program, in which area kids meet performers in a "classroom connection." Lately, Mavis has been producing some of her best work with fans such as Fly Cooder, Jeff Tweedy and Neko Case, and tonight, she shares songs from her 16th album, *If All I Was Was Black*, and, we hope, classics with which she will absolutely insist you sing along.

Mavis Staples at Carpenter Performing Arts Center, 6200 E. Atherton St., Long Beach, (562) 985-7000, carpenterarts.org. 8 p.m. $75. —ANDREW TONKOVICH

[PERFORMING ARTS]

Total Eclipse of the Art
A Brief Spark Bookended By Darkness

Santa Ana Sites and Grand Central Art Center present the 19th edition of the Santa Ana Sites traveling art forum, Brent Green's *A Brief Spark Bookended By Darkness*. This experimental, live, cinema experience features visual artist and filmmaker Brent Green, who will narrate and perform music to accompany a series of original works that have played at numerous prestigious film festivals. Accompanying Green is Fugazi drummer Brendan Canty on percussion and foley. The somber-themed films—which include *A Brief Spark Bookended By Darkness*, *Carlin*, *Paulina Hollers* and *Strange Fates*—will take the audience on emotional journeys and feature Southern Gothic-flavored stop-motion for an immersive audio-visual feast.

Santa Ana Sites presents *A Brief Spark Bookended By Darkness* at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422, www.santaanasites.com. 7:30 p.m. $7-$10. —SCOTT FEINBLATT

sun/04/29

[FESTIVALS]

Bridging Worlds

Silk Road Unity Festival

In ancient times, the Silk Road was a set of trade routes connecting the Middle East, Asia and Europe and facilitated cultural and economic exchange through those territories. In a similar spirit, the Silk Road Unity Fest hopes to educate visitors of all ages on the various foods, spices, goods, art forms, materials, religions and other cultural commodities transported through this historical network that helped develop civilization. Hosted by the Muckenthaler Cultural Center, the inaugural fest will include plenty of gorgeous art displays, musical and dance performances, delicious food vendors, and variations on original trade posts from centuries before.

Silk Road Unity Festival at Brookhurst Community Center and Park, 2271 Crescent Ave., Anaheim, themuck.org. Noon. Free. —AIMEE MURILLO

[EXPOS]

Cutest Place Ever

Pet Expo

Your pets love you, so wouldn't you want to do whatever you can to show you love them back? At this year's Pet Expo, peruse the large assortment of vendors shilling new and useful pet products to make your favorite animal friends' lives healthier, while learning more about how to be a better pet parent. Even if you don't have pets, there'll be plenty to see, including dog stunts, a reptile show (presented by Repticon, the country's largest traveling reptile expo), a grooming-makeover exhibit, a petting zoo, pony rides and more. Plus, if you're so inclined, there are adoption opportunities at discount prices. Just don't bring little Fido or Kiki to the expo—while pets are the focus for today, let your beloved critters chill at home for this one.

Pet Expo at OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500; www.petexpooc.org. 10 a.m. $10-$15; children younger than 5 and active/retired military members, free. —AIMEE MURILLO

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mon/04/30

[TRIVIA]

Are You Game?

Video Game-Theme Night

Finally, all those years of sitting around playing video games can pay off. Brain Party Trivia at Alex's Bar offers a video-game-themed trivia night at which you can show off your knowledge and expertise in gaming, eSports, RPGs, controllers and more. Bring your equally savvy friends and watch or team up to dominate for the glory, bragging rights and cash prize of accumulated buy-in money from participants. It's all light-hearted fun until you hear the dreaded "Game over!"

Brain Party Trivia presents Video Game-Theme Night at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com. 8 p.m. $5 per person buy-in. 21+. —AIMEE MURILLO

tue/05/01

[CONCERT]

Dance Yourself Clean

LCD Soundsystem

In the two years since LCD Soundsystem reformed—under much scrutiny—all the band have done is headline nearly every major music festival imaginable with vigor while releasing perhaps one of their strongest albums of their career. Not too shabby for a band that many considered dead and buried upon their break-up in 2011. As they prepare to play a string of California dates with fellow New York stalwarts Yeah Yeah Yeahs and TV On the Radio, their gig at the Observatory is an outlier: a small club gig without the frills of their usual outdoor-amphitheater settings. Expect a heavy dose of sweaty dance punk in an intimate venue that will likely see James Murphy and company at their energetic best.

LCD Soundsystem with Poolside at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. $65. —WYOMING REYNOLDS

wed/05/02

[THEATER]

Too Relevant

A Bright Room Called Day

Pulitzer Prize-winning playwright Tony Kushner (*Angels In America*) wrote *Bright Room* in the 1980s, when the presidency of Ronald Reagan was giving many progressives pause. Set in 1930s Berlin, the play focuses on a group of left-leaning friends who struggle to understand and combat the rise of Hitler and Nazi Germany. In early versions of the play, this story paralleled one about a woman living in 1980s America, who has similar fears about Reagan, but the show has been updated several times to reflect concerns about the rise of fascism in the modern-day U.S. It's unclear what has been added to this production directed by Andrew Borba, but if you think they might revolve around making authoritarianism great again, you may have just won a free visit from ICE!

A Bright Room Called Day at Robert Cohen Theatre, Claire Trevor School of the Arts, 4004 Mesa Rd., Irvine, (949) 824-2787, arts.uci.edu. 7:30 p.m. Through May 6. $11-$18. —SR DAVIES

[CONCERT]

HAIRY HIP-HOP

Epic Beard Men

Composed of indie-hop pioneer/lyricist Sage Francis and hip-hop artist/activist B. Dolan, Epic Beard Man bring the two longtime collaborators and fellow Strange Famous Records poets together in the same creative headspace for an official music project. United by their shared synergy—and, let's face it, their mighty beards—the rappers started strong with their first EP, *Season 1*, available for free download on the Strange Famous Records site. With their dual witticisms, sharp tongues and ace production, Epic Beard Man seem equipped to shake us out of our mainstream-music doldrums and bring some much-needed savagery to our senses.

Epic Beard Man at the Glass House, 200 W. Second St., Pomona, (909) 865-3802, www.theglasshouse.us. 8 p.m. $12-$14. —AIMEE MURILLO

thu/05/03

[CONCERT]

SOUNDS OF TODAY

Tomorrows Tulips

Perennial Burger Records favorite TomorrowsTulips have infected much of Orange County and beyond with their grungey, lo-fi pop sounds while carrying the flag their noisey rock & roll forefathers the Velvet Underground and Pavement waved decades ago. Their music has undeniable elements of surf and punk, an obvious homage to their Costa Mesa and beach culture roots. Having outlasted other similar hazy garage pop bands that were the sound du jour several years ago, the quartet headed by Alex Knost and Ford Archbold recently released their latest album, *Experimental Jelly*. Get ready to let loose with a (hopefully cathartic) dance and mosh session tonight at this hometown show.

MORE ONLINE OCWEEKLY.COM

TomorrowsTulips with Winter, Flaural and Thomas Wade at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com. $10-$12. 21+. —AIMEE MURILLO

IGOR OVSYANNYKOV

[FOOD & DRINK]

Masters of Maize

In Praise of the Tortilla

"I love tortillas, and I love them dearly," Lalo Guerrero, the late godfather of Chicano music, once sang. "You'll never know just how sincerely!" The parody song in the melody of Elvis Presley's "It's Now or Never" could definitely serve as the soundtrack to In Praise of the Tortilla, a special event at Taco Maria. And anyone who has ever bitten into one of chef Carlos Salgado's storied tacos knows how seriously he takes tortillas. For this collaborative dinner, the James Beard Award semifinalist teams up with Gabriela Camara, best known for her Mexico City restaurants and Cala in San Francisco. Each chef will contribute two courses to an unforgettable dinner that will have satiated patrons singing their love for tortillas in a way that'd make Guerrero smile from the heavens above.

In Praise of the Tortilla at Taco Maria, 3313 Hyland Ave., Costa Mesa, (714) 538-8444, www.tacomaria.com. 5:30 p.m. $120. —GABRIEL SAN ROMÁN

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5/30	STEPHEH STILLS & JUDY CDLLIHS
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6/1	RDBBY KRIEGER
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5/31 JOHN MAYALL

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6/7 ULI JON ROTH

6/8 GEOFF TATE'S Operation Mindcrime

6/30 MIDGE URE & PAUL YOUNG

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Witches' Brew

The Cauldron in Buena Park is a cozy tavern of bewitching allure

BY GABRIEL SAN ROMÁN

Revelers no longer have to wait for Halloween Haunt to have a frightfully good time in Buena Park. The Cauldron, a new witch-themed bar, is a charming experience. Two large, wooden doors transport all who enter into the realm of a 17th-century tavern. Transforming the nondescript longtime location of Crystal Factory Italian Galleria across the street from Knott's Berry Farm into the Cauldron is a feat of magic belonging to owner Lara Hanneman.

"It's an extension of my home, really," she says, taking a break from the kitchen. "It has nothing to do with the normal bar scene."

As if to prove her point, Hanneman walks over to a large bookcase near the bar and reaches for a secret button. Suddenly, a hidden door creaks open to reveal a dining room with Gothic arched windows, behind which is a wallpaper of foggy woods, a more appropriate view than the twisting steel of Knott's roller-coasters beyond it.

"Scene design has always been my first love," Hanneman says. "After being here over 23 years, I wanted someplace to go to that I can enjoy." She's referring to her former life at Knott's Berry Farm, where she became director of entertainment production, designing the aesthetics for everything from Camp Snoopy to the Haunt's many macabre mazes.

Hanneman spent a year rummaging through swap meets and thrift stores for antiques and eclectic furniture. Her own "Women in Literature" portraits adorn the walls, odes to Lady Macbeth, Cleopatra and Kate in *The Taming of the Shrew*. But the eatery's centerpiece, of course, is the cauldron that hangs from a brick fireplace. "I have to have a cauldron somewhere," she says, laughing. "It's romantic. It's also dark and moody." Above it, a mirror summons a ghostly witch and a watchful green eye, the latter of which puts a new spin on giving someone the eye at the bar.

The special effects are the handiwork of Sinister Pointe's Jeff Schiefelbein. "I didn't want it to be overwhelming or intrusive to conversations," Hanneman says of the subtle haunting vibes. "It's not going to scare the drink out of your hand!"

Speaking of drinks, the Cauldron serves classic cocktails, beer and wine. But first on its drink menu are the specialty potions. The Grey Witch is a French 75 cocktail made with Nolet's gin and a hint of crème de violette; champagne gives the drink its spritz and is good enough to leave you feeling a little hexed. The Knotty Kid, a nod to Knott's, is a display of alcoholic alchemy: A fluff of boysenberry cotton candy comes in a cocktail glass, and when the Smirnoff vodka is poured in, it melts like *The Wizard of Oz*'s Wicked Witch of the West. And, of course, there are drink specials starting at the midnight "witching hour."

FOOD PHOTOS: @OCWMKTGDIRECTOR

WILL HARE

"I always wanted a bar, but this is a restaurant as well," Hanneman adds. She's always had a love for French cuisine. The kitchen serves up inspired plates of hearty beef bourguignon and croque monsieur sliders in sizes perfect for sharing. The soup du jour comes in a mini-cauldron. There's also a rotating menu of specials such as delectable chicken cordon bleu sliders. "It's more comfort food, which fits with the tavern or 'a witch in the woods' feeling," she says. "I always tell people if their children don't behave, they'll be in the special tomorrow—just like Hansel and Gretel."

When Hanneman opened the Cauldron in late January, she thought it would predictably attract Goth kids from the Haunt. But taking in all the "witch kitsch" are also Wiccans who frequent local boutique shops and Harry Potter cosplayers. "It's also parents and a lot of families visiting," she says. Sitting at the edge of Buena Park's revamped entertainment corridor on Beach Boulevard, it attracts an eclectic clientele of thankful locals and tourists. And it's all without a heavy promotional blitz.

Though just a few months into its existence, Hanneman holds a vision for the future of her tavern, including more art on the walls and new special effects. She hopes to acquire the building's basement and create a taps system, maybe even open different theme bars. But for now, she's pleased to have created a place she's always dreamed of.

"Being Wiccan, I've always had a soft spot for witches whether they're cute, ugly, short, fat or whatever," Hanneman says with a laugh. She points toward Knott's. "I scared you over there, but I don't want to do that over here!"

GSANROMAN@OCWEEKLY.COM

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Lost In Translation

The experience of finding, then eating Chef Peter Hung's banh xeo is like traveling to Southeast Asia

BY EDWIN GOEI

You walk toward Saigon Supermarket realizing that in the more than two decades you've spent eating and shopping in Little Saigon, thinking you've explored every nook and cranny, you haven't been here before. When the sliding doors of the market open, you immediately detect the smell of fried fish. It's faint, but from the online reviews of the place you're here to try—a banh xeo restaurant called Chef Peter Hung—you know you're looking for a food court located on the second floor. The smell of cooking fish at least confirms you're on the right track as you climb the stairwell, especially since you now start seeing signs with arrows that say "Saigon Fish Grill."

But then you get to the top of the stairs, and your confidence begins to wane. You see no food court, just a closed door to the left and more hallway to the right. You look for more signs, but there aren't any. Instead, the walls are lined with framed studio portraits of different Vietnamese families that continue all the way down the corridor. You see pictures of moms, dads, grandmas, cute babies, but also boudoir shots of women in lingerie mixed among them. Since there's no other soul up here, the portraits start to creep you out. From this vantage point, the supermarket below you resembles a rat maze.

As you continue walking, the fried fish scent grows stronger. Soon, you find yourself in a space with stained ceiling tiles and a precarious pile of chairs thrown against the wall. But finally, past this, marked by a life-sized statue of an anthropomorphic pig in a chef's uniform, you find the food court.

It immediately reminds you of those Asian hawker centers that Anthony Bourdain and Andrew Zimmern have been to on their shows. You suddenly feel as if you're not in the U.S. anymore. This is confirmed when you finally find the stall marked by a canvas sign that says "Chef Peter Hung." You don't know how to order or where to sit; the stall has no cashier and no menu except for something that says "đặc biệt bánh xèo, tôm, và thịt, $6.50," which you know from your limited knowledge of Vietnamese means "house special banh xeo with shrimp and meat." Standing there, you look around and see a family digging into a whole broiled catfish, but it's clearly from another restaurant. Confused and disoriented, you ask a woman with an apron where you can sit.

"Anywhere," she motions to the seats "All same."

You sit down, but when you ask her how you can order the banh xeo, it becomes obvious that other than the three words she uttered, she knows no other English. That's when a man in a polo shirt who was previously scrolling through Facebook on his laptop stands up and helps. With a smile he tells you, "This is like a food court, Burger King, McDonald's, so you can sit anywhere, and I can take your order."

You're about to tell him that that's not how food courts work, but you decide against it. Instead you confirm that you can order the banh xeo from Chef Peter Hung here. For a second, you wonder if he, himself, is Peter Hung.

You decide he's not because at that same moment, you see another middle-aged man in a chef's coat deliver banh xeos on paper plates to an adjacent table. Soon, he does the same for you. And what he serves is rocket-hot, just seconds from the pan. You take a chopstick to look under the fold of this oil-fried savory Vietnamese crepe and find bits of shrimp, ground pork and bean sprouts. You tear off a piece, tuck it into a piece of lettuce, roll it up with herbs, and dunk it into the plastic thimble of fish sauce. The temperature contrast is thrilling. And though it's not as seasoned or refined as other banh xeos you've had, there's a certain home-cooked quality to how the lacy edges crunch but the batter in the middle is barely set.

As you're eating, you notice an older white gentleman dining alone at the next table. He's devouring a plate of barbecued rabbit, which turns out to be one of the seven rabbit dishes that Peter Hung also offers. He tells you it's great and, like you, he discovered the place through Yelp. But since this was his second trip, he's more familiar with how things worked. He finishes his meal and asks Hung how much he owes. Hung tells him the amount, and the gentleman slaps the cash into the chef's hands as he leaves.

In the meantime, a family of three wanders in, looking confused. As if on cue, the man in the polo shirt gets up from his seat, smiles, and tells them, "This is like a food court, Burger King, McDonald's, so you can sit anywhere, and I can take your order."

EDWIN GOEI

CHEF PETER HUNG
10131 Westminster Ave., Garden Grove, (714) 719-8255. Open Mon.-Thurs., 11 a.m.-3 p.m. & 5-8:30 p.m.; Fri., noon-3 p.m. & 5-8:30 p.m.; Sat., 11 a.m.-3 p.m.; Sun., 5-8:30 p.m. Banh xeo, $6.50. Cash only. No alcohol.

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Hazy Days

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41537 Cherry St., Murrieta, (951) 696-2266, electricbrewco.com

As with many brewers before him, Justen Foust started brewing beer with a home kit given to him by his wife. Foust's newfound passion led him to join a community of home brewers in Temecula and, later, to classes at Riverside Community College and Mount San Jacinto College, so he could prepare himself for running a business. When he was ready to open his own brewery, he found a former automotive-repair shop in Murrieta. It had plenty of space and parking, but there were no natural gas outlets, only electrical. So Foust made the decision to learn how to brew using electricity. It didn't take long before he got the hang of it, but then a new problem became evident: the cost. So Foust got together with Southern California Edison to figure out when off-peak hours were so he could brew overnight.

Though Temecula and Murrieta are better known for wineries, the craft beer scene is slowly catching up, in fact, there are now tours! Electric Brewing Co.'s hazy IPAs are what turned me on to that variety. Until trying the Cognitive Dissonance (7.5 percent ABV) in August 2017, I thought hazies were just a fad. But my first sip completely changed my mind; it was tangy and bursting with juice.

Electric Brewing introduces new beers about every two weeks in cans, which usually sell out. This past January, the company kicked it up a couple of notches and started to use premium malts, barley and wheat from Mecca Grade Estate Malt in Oregon.

In addition to hazy IPAs, the brewers also make a badass Russian Imperial Stout. At 11.7 percent ABV, the Dark Side is rich with espresso, noble hop spice and caramel malt—it's a slightly sweet treat, especially if you love chocolate. I also enjoyed Lemon Cake Pale Ale (6.2 percent ABV), a Mecca grade malt that's double dry-hopped with Citra and Galaxy. There's a juicy tang of citrus up front, but it ends with a super-clean finish.

Follow Electric Brewing Co. on Instagram (@electricbrewingco) for info on the latest can releases, as well as its fourth-anniversary party on May 19. Cheers!

LETTERS@OCWEEKLY.COM

ROBERT FLORES

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EDIBLE PACKAGE

CYNTHIA REBOLLEDO

So Much Más

Dreaming of fresh tortillas at Poquito Más

BY CYNTHIA REBOLLEDO

Inspired by his trips to San Felipe, Mexico, a coastal shrimping and fishing town in Baja California, Kevin McCarney opened his first Poquito Más in Studio City in 1984. His dedication to small-batch, scratch-made ingredients such as corn and flour tortillas (using Fresh Mex organic masa), as well as sourcing wild-caught shrimp and sustainable fish, has proven to be a lasting concept, resulting in multiple locations throughout California. And the most recent location is the chain's first in OC.

Poquito Más sits in the renovated, historic 1898 Tice House along Beach Boulevard in Buena Park and specializes in Baja-style shrimp tacos. Its signature taco uses wild-caught Pacific shrimp that are broiled to plump perfection, then nestled atop a freshly made corn tortilla. The shrimp tacos San Lucas are covered in spicy salsa roja (think smoked chipotle) and served with griddle-melted Jack cheese. Each taco is a few bites at best, so be sure to order a side of chips and fresh guacamole to get your fill.

For fish, you have your choice of ahi tuna in tacos or a burrito, topped with onions, cilantro, crisp cabbage and roasted-bell-pepper crema. And for those who prefer meat, there are great carnitas, chicken and asada tacos. (A vegetarian option is also available, with grilled veggies or beans, cheese and guacamole.) What puts these tacos over the top, though, are the delicious homemade tortillas upon which they rest: fresh-pressed, the perfect size, texture and thickness to cradle fillings. Because each restaurant produces more than 900 tortillas a day, McCarney invented an aluminum steel press (a machine for which he holds multiple patents) for all 10 of his eateries.

Also offered are beef or chicken taquitos served with rice and beans, tostadas, and Tazóns bowls. For the latter, you choose chicken, steak, shrimp or carnitas to go with black beans, white rice, tomatoes, lettuce and zesty Tazons sauce (ask for extra). Don't forget to order a refreshing agua fresca to wash it all down while you bask on the outdoor patio, daydreaming you're on the beach in Baja.

HOLE IN THE WALL

» CYNTHIA REBOLLEDO

POQUITO MÁS

6591 Beach Blvd., Buena Park, (714) 523-8832, poquitomas.com

CYNTHIA REBOLLEDO

Home Run

Jidori chicken wings at Angel Stadium

With the 2018 MLB season well under way, the Angels have stepped up to the plate with some powerful hitters. Shohei Ohtani, the 23-year-old Japanese star who can both pitch and hit, started strong with three home runs in his first three games as a hitter and victories in his first two as a starter. As for our home team's home, Angel Stadium introduced eclectic, bountiful concession-stand lineups to match the season, with new takes on the classics as well as offerings that push boundaries with player-inspired menus (think pork katsu, a ropa vieja sandwich and buttermilk fried chicken).

The best start for your next game day is the Jidori chicken wings.

Jidori refers to a type of mixed-breed, domestic, free-range chicken known for its robust flavor, and the wings at the stadium (found right-field, club level, next to the Bud patio) are fried, then tossed in sweet-and-sour pomegranate molasses. The flavors are then enhanced with piquant aleppo and chermoula, a delicious mix of fresh herbs, earthy spices and preserved lemon. The result is fragrant, crisp and tender to the last inning.

ANGEL STADIUM
2000 E. Gene Autry Way, Anaheim, (714) 940-2000, www.mlb.com/angels

EatThisNow

» CYNTHIA REBOLLEDO

DrinkOfTheWeek

» ROBERT FLORES

Pennywiser Session IPA by Lost Coast Brewing

THE BUTCHER

Attendees of the recent Sabroso Craft Beer, Taco & Music Festival faced the difficult decision of choosing between 150 local craft beers to taste while still leaving room for tacos. Local breweries such as 4 Sons Brewing, TAPS Fish House and Brewery, Artifex Brewing Co., and Chapman Crafted Beer poured their best suds for the masses. Based on which beer ran out the quickest, the most popular was the Pennywiser Session IPA from Lost Coast Brewing in Eureka.

THE DRINK

Last summer Lost Coast and Hermosa Beach-based band Pennywise collaborated on what's billed as "the bro-hymn of beers." Founder Barbara Groom played with a few different blends before the band agreed on the final, refreshingly hoppy formula. Pennywiser Session IPA is dry-hopped with Cascade, Crystal, Chinook and Citra hops and has a crisp, citrus taste. And at 4.8 percent ABV, you can sip on Pennywiser from the beginning of the band's set to the classic bro-hymn they always close with without getting sauced.

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OC WEEKLY Bulletin

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Upcoming Events

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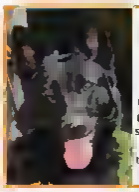
Messages



GIA

Gia is a magnificent big boned 5 year old girl who is incredibly smart. This girl needs a job to do! She is very strong and active and requires someone with previous shepherd experience. Gia knows many commands and she is eager to please. She is not good with other dogs or cats, so requires a home where she can be the queen. Gia would thrive in a home that understands the complex nature of the German Shepherd. To learn more about her please visit gsroc.org

Featured This Week

theoclist @tower48newportbeach opens April 27th so we popped by yesterday to get an early taste and -DAYUMMNN- Local restauranteur-heroes @andrewdorsey and @raqueldorsey of @socalcostamesa are behind this rad beach deli and it's beyond Add to the weekend to-do list to go get the street corn And the ceviche And the fruit bowl And the kombucha on tap And everything

Tag us at #OCWeekly for a chance to be featured!

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Snuffy Film

Documentary on TV composer leads strong NBFF music program

BY MATT COKER

The first time I recall reading the name WG Snuffy Walden was in the fall of 1987, in the credits for the then-new ABC drama series *thirtysomething*, which followed a group of friends in their thirties coping with love, careers and parenthood in Philadelphia.

I don't recall now if I read the name because I had to find out who composed the beautifully mellow theme song that somehow managed to make pan flute sound cool, or if "Snuffy" rolling by my glazed-over eyes produced a WTF? moment.

In the years that followed, I would see Walden's name pop up in credits for other shows: *The Wonder Years*, *Roseanne*, *Ellen*, *Sports Night*, *Friday Night Lights* and, the one that won him an Emmy in 2000, *The West Wing*. And each time, I'd say to myself, "Oh, yeah, the *thirtysomething* dude."

I'd pretty much forgotten about him until earlier this year, when I was a volunteer screener for the Newport Beach Film Festival (NBFF) that runs April 26 to May 3. I clicked play on a documentary called *Up to Snuff*, which as far as I knew could have been about snuff films or snortable tobacco. Nope, it was about the *thirtysomething* dude.

Early into the one-hour-and-19-minute runtime, director Mark Maxey makes it clear there is a lot more to the William Garrett Walden story than television composing. He was born in Louisiana, raised in Houston, and put himself through college in that Texas city in the late 1960s by deejaying on a late-night radio show and playing guitar in a strip club.

Walden eventually dropped out and tuned in to music full-time, forming the blues-rock band Stray Dog that would seek success in England, which was then ground zero for white musicians reinterpreting the blues of black musicians into what we called *rawk*, brother. Stray Dog was signed to Emerson, Lake & Palmer's label Manticore, and Greg Lake even produced three songs from their debut record.

However, Stray Dog quickly flamed out and broke up, and Walden bounced around as a guitarist for hire in the U.K. for Free, the Eric Burdon Band and King Crimson lyricist Peter Sinfield. In 1975, Walden moved to Los Angeles, which was then ground zero for the pop and rock music industry. He performed with Chaka Khan, Donna Summer and Stevie Wonder while keeping his own regular gig at a Santa Monica club.

That's where he caught the ear of television agents and producers, one of whom asked if Waldeo would be interested in scoring a new TV show. He was apprehensive but also saw his rock-god dream slipping away. So, he took the job that made him, you know, the *thirtysomething* dude.

As for his nosey nickname, you are going to have to see the movie. One hint: His middle name and his mother's maiden name are Garrett.

Maxey, who before this project had a name for himself producing a long list of television specials honoring military veterans, got the idea for making a documentary on Walden from *The West Wing*'s creator, Aaron Sorkin, who appears onscreen to sing the composer's praises. So do that show's star Martin Sheen, co-star Joshua Malina (who also appeared on *Sports Night*) and writer/producer Lawrence O'Donnell (who is now better known as the host of his own MSNBC program, *The Last Word*). Also popping up are *thirtysomething*'s co-creator Marshall Herskovitz and co-star Timothy Busfield, *The Wonder Years*' lead kid Fred Savage, *Roseanne* writer (and much more) Tom Arnold, and musicians Eric Burdon and Steve Lukather.

The film covers the ups and downs à la a VH1 *Behind the Music* subject, although Walden comes across so nice, humble and brutally honest that you root more for him than you would a pampered rock star. Even with the warts and all, it would be unusual for this to come out as anything but glowing given its subject is also an executive producer on the film. As for its composer, oh, yeah, it's the you-know-who. *(At Triangle Cinemas, 1870 Harbor Blvd., Costa Mesa; www.newportbeachfilmfest.com. Fri., 6:15 p.m. $15.)*

COURTESY OF UP TO SNUFF LLC

Up to Snuff is part of this year's NBFF program of music films, which includes other documentaries, one narrative feature and a specially curated selection of music videos.

40 Years in the Making: The Magic Music Movie is a documentary from veteran TV writer and producer Lee Aronsohn, who made it his quest to get the 1970s-era Boulder, Colorado, jam band Magic Music to regroup for one more show. As the movie's tagline so aptly puts it: "They were going to be the next big thing . . . but shit happened." *(Triangle Cinemas, www.newportbeachfilmfest.com. Sun., 2:30 p.m. $15.)*

Actor Ethan Hawke directed *Blaze*, a bio-drama about Blaze Foley (Ben Dickey), an unsung songwriting legend of the Texas outlaw music movement that also spawned Willie Nelson. We witness Foley's love affair with author/playwright Sybil Rosen, who co-wrote the script with Hawke; the musician's final performance in a near-empty honky-tonk, and his last, dark night on Earth. Dickey won the Special Jury Award for Achievement in Acting at the last Sundance Film Festival. *(Triangle Cinemas, www.newportbeachfilmfest.com. Sun., 7:15 p.m. $15.)*

With *Mad Hannans*, documentarian Martin Shore set out to chronicle the reunification of brothers Sean and Jerry Hannan, musical geniuses who had walked away from each other amid a solid career touring the U.K., Ireland and the U.S. in the 1990s and early 2000s. They got back together in 2011 and rekindled the magic, but then life (and death) got in the way. Bring hankies. *(Triangle Cinemas, www.newportbeachfilmfest.com. Mon., 10:15 a.m. $15.)*

The Jazz Ambassadors is a documentary about how African-American Congressman Adam Clayton Powell Jr. convinced President Dwight D. Eisenhower to counter the Soviet Union's pervasive propaganda about American racism by sending jazz giants and their racially integrated bands on a world tour. Beginning in 1955, Dizzy Gillespie, Louis Armstrong, Duke Ellington, Benny Goodman, Dave Brubeck and their respective crews set out to change the narrative. However, as director Hugo Berkeley shows, these artists struggled with promoting images of tolerance abroad while Jim Crow segregation raged in the States. *(Edwards Big Newport, 300 Newport Center Dr., Newport Beach. Mon., 7:45 p.m., also at the Lot, 40 Newport Center Dr., Newport Beach, www.newportbeachfilmfest.com. Wed., noon. $15.)*

With the Music Video Showcase, Senior Programmer Bojans Sandic seeks to celebrate music videos as a cinematic art form. That's certainly on display with *alt-J 3WW*, which—I don't care what anyone says—is *not* a music video but a GODDAMN STAND-ALONE, SIX-MINUTE-AND-35-SECOND FILM! The black-and-white cinematography is outstanding, the editing that syncs Alt-J instrumentals with moving images could not be crisper, and the manipulation of the viewers' emotions is amazingly effective. Director Young Replicant (Alex Takacs) was apparently given only the track and a Ted Hughes poem as an abstract brief, and boy, did he run with it.

Among the other artists whose music inspired the videos in the NBFF collection are: Poppy, Watsky, Indradevi, Chris Lake, Polo & Pan, Belle Game, the Regrettes, Reyna Tropical, Steady Holiday, Tomo Nakayama, Michael Kiwanuka, the Fuzzy Crystals, Silent Strike (featuring EM), Ghosted (featuring Kamille), and Angie Shyr/Jackie Highway. *(Triangle Cinemas, www.newportbeachfilmfest.com. Thurs., May 3, 8 p.m. $15.)*

Amazing Grace

Grace Jones: Bloodlight and Bami keeps OC's musical cinema week humming

BY MATT COKER

ANDREA KLARIN

The Normal classic "Warm Leatherette" from 1978 made it onto the mixtapes of many listeners of "The Rock of the Eighties" on KROQ. How could it not? Those siren-like instrumentals. Those monotone vocals by Daniel Miller. Those ultra-dark lyrics.

A tear of petrol
Is in your eye
Quick, let's make love
Before we die

"Warm Leatherette" was inspired by J.G. Ballard's controversial 1973 novel *Crash*, which also inspired David Cronenberg's 1996 film of the same name and is not to be confused with Paul Haggis' 2004 Academy Award winner.

Miller sought to encapsulate Ballard's tome into a two-and-a-half-minute song, and what he produced not only inspired those of us pirating the vinyl single onto 8-tracks and these newfangled things called "cassette tapes," but it also inspired a 5-foot-9 Amazon.

Born in Spanish Town, St. Catherine, Jamaica, Grace Jones had been a runway model in New York. Her androgynous look made her perfect for the Studio 54 disco scene, or at least that's how Island Records saw it. Their collaboration led to this particular cassette owner burning her 1980 album *Warm Leatherette*, which of course included her stinging version of the title song.

I would fetch it and spin it while I am writing this were I sure it was still in my possession as opposed to some random album trader's. I can report with complete confidence that I really dug her "Warm Leatherette," which gets a fresh, jazzy, cymbals-smashing take in the documentary *Grace Jones: Bloodlight and Bami*, which opened April 20 at Edwards University in Irvine and continues with a weeklong engagement at the Frida Cinema in Santa Ana starting Friday.

The at times sad, at times invigorating, at all times splendid documentary is directed by Sophie Fiennes, who is the sister of actors Ralph and Joseph. More important, she parlayed the knowledge she gleaned from managing the Michael Clark dance company into the documentary *Show and Tell*, which is about Les Ballet C. de la B.'s performance of *VSPRS*. But Fiennes is on one-plié pony, demonstrating an interest in a wide variety of subjects, starting with 2002's *Hoover Street Revival*, which looked at the spiritual heart of South Central Los Angeles, Greater Bethany Community Church.

Fiennes followed that up in 2006 with *The Pervert's Guide to Cinema*, which was written and presented by philosopher and film analyst Slavoj Žižek. In 2010 came *Over Your Cities Grass Will Grow*, which examined German artist Anselm Kiefer. That was followed two years later by *The Pervert's Guide to Philosophy*, which placed Žižek inside scenes from *Taxi Driver*, *Full Metal Jacket* and *The Sound of Music*. Two short films were Fiennes' projects before *Grace Jones: Bloodlight and Bami*, which is reported to have taken five years to make.

We follow its subject back to Jamaica, but we never get a linear story about Jones' birth, upbringing, relocation (or escape), modeling career, music career, etc., etc. That suits the subject just fine because the filmmaker instead gives us what Jones is: a work of art. That applies not only to her grueling work as a singer, but also to her very self. She is a canvas that she constantly erases and redoes, as if she is applying fire-engine-red gloss to her full lips.

A sidebar, your honor: I looked it up, and Grace Jones is 69 years old. Based on this movie, a hotter 69-year-old you will never see. Keep in mind that she appears onscreen without makeup, as she is applying makeup with tiny mirrors in moving vehicles and in full war-paint mode. Any which way Fiennes shows her, she is remarkably attractive for a human being of any age. No wonder we can't take our eyes off her.

What we see is Jones shapeshifting as a performer, mother, businesswoman, daughter, former lover and lover of life. We hear her speaking French, Spanish, Jamaican and English with both British and American accents. She can exude supreme confidence onstage, jitters backstage, and a return to her childhood self when around her siblings and elders, who commiserate about the good ol' scary days. But she is fierce when it comes to her art. Jones actually says at one point that she is not exorcising her own demons, but rather those of "Mas P," her grandmother's second husband and a Christian zealot who regularly beat Grace before she fled Jamaica at 13 to reunite with her parents in upstate New York.

There are certain points in the film during which critics of her might apply the "diva" tag, but I would urge them to imagine a man who is making the same gripes about videographers who put you in the center of a tacky routine, producers who fail to cover all the days for a hotel room they booked you into and musicians who do not show up as promised during studio time the artist paid for. Based on what Fiennes shows, Jones comes off unreasonably reasonable in situations that obviously piss her off.

She is, of course, operating in a post-record-company world in which it is up to the artist to take care of things that had been handled for her in years past. Based on her shows, she is doing just fine. That she's pulling it off this late in life despite a fucked-up upbringing makes it all the more inspiring.

Fiennes bravely seizes the incredible access to Jones on her globe-trotting travels, but I would argue the best parts of the movie are the concert scenes, which have the singer making more costume changes than Cher. Besides "Warm Leatherette," we are treated to performances of "Slave to the Rhythm" (from her 1985 album of the same name), "Pull Up to the Bumper" (from '81's *Nightclubbing*), "La Vie en Rose" ('77's *Portfolio*), and covers of the 1779 Christian hymn "Amazing Grace" and Roxy Music's "Love Is the Drug."

Jones' hilarious laments about New York and hearty partying not being the same now as they were at the height of the Studio 54 nights alongside Warhol really resonated with this lukewarm pleatherette who, truth be told, was a card-carrying member of the Disco Sucks Society. Nevertheless, I always loved Grace Jones, even when she was scaring the hell out of me in the Bond film *A View to a Kill*. It warms my heart to know she is still out there, fighting the good fight in headdresses that cover her eyes.

One fan is heard in the movie asking Jones when she will appear in another movie. She answers that she should be the one making the next one. To God's ear, my dear.

GRACE JONES: BLOODLIGHT AND BAMI **at the Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Fri., 2:30, 5, 7:30 & 10 p.m.; Sat., 1 & 9 p.m.; Sun., 2:30, 7 & 9:30 p.m.; Mon.-Thurs., May 3, 2, 7 & 9:30 p.m. $7-$10.**

Cleaning Up at This Parenting Thing

BY MATT COKER

LIKE ARROWS

FATHOM EVENTS

November Rainer Samet's award-winning surrealist fantasy drama won the Best Cinematography Award at this year's Tribeca Film Festival. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org Thurs., April 26, 2:30 5 & 7:30 p.m. $7-$10.*

2018 Newport Beach Film Festival. The festival includes more than 350 short, documentary and narrative feature films from around the world. *Various locations and times, www.newportbeachfilmfest.com. Through Thursday, May 3. Most screenings, $15, check website for event prices.*

The Rebel. Combat veteran Bernie Berel develops an unusual interest in a family living across the hall. *Fourth & Olive Bistro & Wine Bar, 743 E. Fourth St., Long Beach, (562) 269-0731 Thurs., April 26 7 p.m. $10*

Army of Darkness. Celebrate the 25th anniversary of the U.S. release of the third installment of Sam Raimi's *Evil Dead* series. *The Frida Cinema, thefridacinema.org. Thurs., April 26, 8 p.m. $15.*

The Endless. Filmmakers Justin Benson and Aaron Moorhead star as brothers in this sci-fi mind-bender follow-up to their 2014 Lovecraftian modern cult classic *Spring. The Frida Cinema, thefridacinema.org. Fri., 2, 4:30 & 8 p.m., Sat., 2 & 4:30 p.m., Sun., 4:30 & 8 p.m., Mon., 1:30, 4 & 10 p.m., Tues., 1:30 & 4 p.m., Wed. Thurs., May 3, 1:30, 4 & 7:30 p.m. $7-$10*

Grace Jones. Bloodlight and Bami. Director Sophie Fiennes spent five years with the pop-culture mega-icon to present her public and private worlds. *The Frida Cinema thefridacinema org. Fri., 2:30, 5, 7:30 & 10 p.m., Sat., 1 & 8 p.m., Sun., 2:30, 7 & 9:30 p.m., Mon - Thurs., May 3, 2, 7 & 9:30 p.m. $7-$10.*

Contracorriente (Undertow). A young fisherman on the northern coast of Peru is torn between the duty and affection he feels for his wife and the sheer desire provoked by his male lover. *Long Beach City College, PCC Campus, Dyer Hall 00112, 1305 E. Pacific Coast Hwy., Long Beach; www.lbcc.edu/foreignlanguages. Fri., 6 p.m. Free*

Senior Thesis Cycle 6 Film Screenings. Student-made films are also live streamed. *Chapman University, Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater, 283 N. Cypress St., Orange, (714) 997-6765, chapman.edu/dodge/ Fri., 7 p.m. Free.*

The Wicker Man: Final Cut. Robin Hardy's 1973 British shocker *The Frida Cinema, thefridacinema.org Fri., 11 p.m., Sun., 5 p.m. $7-$10.*

The Met: Live in HD: *Cendrillon.* Massenet's take on the Cinderella story is sung in French with English subtitles. *Various theaters; www.fathomevents.com. Live, Sat., 9:55 a.m., encores, Wed., 1 & 6:30 p.m. $18-$24*

Grand Hotel. Sayeth the *New Yorker* "If you want to see what screen glamour used to be, and what, originally, stars were, this is perhaps the best example of all time." *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435 Sat., 11 a.m. $8.50-$11.50.*

Kubo and the Two Strings. Travis Knight's breathtaking 2016 stop-motion masterpiece. *The Frida Cinema, thefridacinema.org. Sat. Sun., 11:30 a.m. $7.*

Santa Ana Sites: Brent Green—*A Brief Spark Bookended By Darkness.* Self taught visual artist and filmmaker Brent Green narrates some of his acclaimed short films while his longtime collaborator and Fugazi drummer Brendan Canty serves as percussionist and foley artist. *The Frida Cinema, thefridacinema.org. Sat., 7:30 p.m. $7-$10.*

The Room. Did you know that on the last Saturday of every month in 2018, the Frida screens the odd 2003 indie thriller written, directed and produced by, as well as starring Tommy Wiseau? *The Frida Cinema, thefridacinema.org. Sat., 11 p.m. $7-$10.*

The Rocky Horror Picture Show. Shadow cast Midnight Insanity performs in front of the screen. *Art Theatre, (562) 438-5435 Sat., 11:55 p.m. $8.50-$11.50.*

Summer In the Forest. Labeled "idiots," Philippe, Michel, Andre and Patrick were locked away and forgotten in violent asylums until the 1960s, when the young philosopher Jean Vanier took a stand and secured their release. *Art Theatre, (562) 438-5435. Sun., 11 a.m. $8.50-$11.50.*

Labyrinth. A three-day fan celebration of the 1986 fantasy adventure and cult favorite. *Various theaters; www.fathomevents.com. Sun., 2 & 7 p.m., Tues. Wed., 7 p.m. $12.50.*

Gaza Surf Club. Documentary on the emergence of surf culture amid the rubble, debris, abandoned tanks and bombed-out buildings on the Gaza Strip. *Olive Tree Restaurant, 518 S. Brookhurst St., No. 1, Anaheim, arabfilmsinstitute.org. Sun., 6:30 p.m. $10.*

Senior Thesis Documentaries. *Chapman University Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater (714) 997-6765, chapman.edu/dodge/ Mon., 7 p.m. Free*

Troll 2. The 1990 horror flick features no trolls but does have goblins. *The Frida Cinema, thefridacinema.org Mon., 8 p.m. $7-$10.*

Like Arrows: Parenting Is a Journey. Director Kevin Peeples explores the joys and heartaches of parenting. *Various theaters; www.fathomevents.com. Tues. & Thurs., May 3, 7 p.m. $12.50.*

Monty Python and the Holy Grail. Follow Arthur, King of the Britons; Sir Lancelot the Brave; and Sir Robin the Not-So-Brave-as-Sir-Lancelot. *Directors Cut Cinema at Regency Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446. Tues., 7:30 p.m. $8.*

Molly's Game. Molly Bloom had trained to be an Olympic skier but dropped out because of an injury and went on to organize underground poker games for celebrity clients. *Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327 Wed., 6 p.m. Free*

Bungou Stray Dogs: Dead Apple. The Armed Detective Industry is tasked with saving Yokohama when a power struggle tips in favor of the enemies of those with supernatural powers. *The Frida Cinema, thefridacinema.org. Wed., 7:30 p.m., also May 5, 7:30 p.m., May 6, 5:30 p.m. $7-$10.*

Raiders of the Lost Ark. Reacquaint yourself with the first flick in the Spielberg/Lucas popcorn franchise before Harrison Ford returns in 2018 with what's tentatively titled *Indiana Jones 5. Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701 Wed., 7:30 p.m. $9.*

Dreamgirls. The 2006 film is a work of fiction strongly inspired by the Motown record label and Diana Ross and the Supremes. *Fullerton Public Library, (714) 738-6327 Thurs., May 3, 1 p.m. Free*

Community Voices Documentary Screening and Filmmaker Q&A. Through Community Voices, groups of Chapman University students are assigned to produce a short character-driven portrait film of an Orange County nonprofit. *Chapman University, Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater, (714) 997-6765, chapman.edu/dodge/ Thurs., May 3, 7 p.m. Free*

***Redes* (*Fishermen's Nets/The Wave*).** From 1937 comes Emilio Gómez Muriel and Fred Zinnemann's vivid documentary-like dramatization of the daily grind of men struggling to make a living by fishing on the Gulf of Mexico. *The Frida Cinema, thefridacinema.org Thurs., May 3, reception, 7 p.m., screening, 7:30 p.m. Free.*

MCOKER@OCWEEKLY.COM

Now You See It

"Tony DeLap: A Retrospective" is a magical affair

BY DAVE BARTON

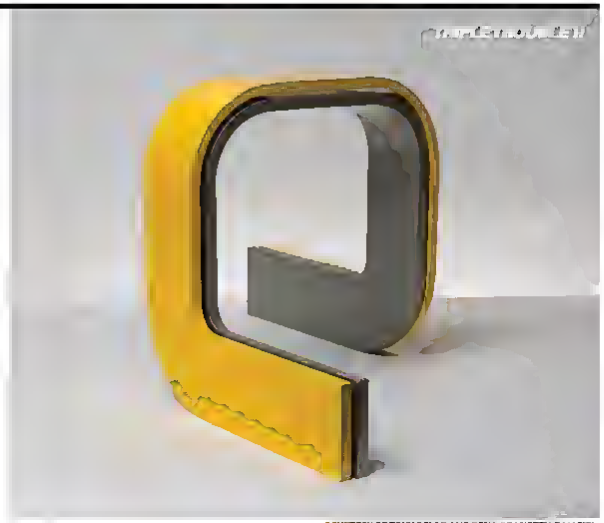
Viewing Laguna Art Museum's "Tony DeLap: A Retrospective" is like being in the audience of a magic act. Not because of the repetitious images of floating ladies and card tricks placed throughout the show. Not even because the artist has been an actual magician most of his life. Rather, it's because, as with any decent illusionist, DeLap is either misdirecting your eye or making you think you're seeing something you're not.

In the exhibition, as well as the extraordinary book accompanying the show, guest curator Peter Frank has picked some of the very best examples of the 91-year-old Orange County artist's work, beginning with assemblages dating from the early 1960s. The mixed-media pieces hang opposite a gallery wall filled with preparatory and after-project sketches, and while they're the most modest work in the exhibition, they're also eye-catching in ways that some of the bigger, more recent paintings aren't. Darkly mysterious little objects made of indistinguishable things you might stumble across on the street, almost dioramic in their use of depth. Found metal, daubed paint, something familiar, yet unexplainable, placed inside a frame in a way that suggests randomness, but feels carefully planned.

In another gallery, the impressively Zen *Untitled (Bendo)*'s wood and pigment balances on a steel peg. Against the size of the gallery wall, the 1972 sculpture droops slightly downward, a katana in its display stand, its serene philosophical beauty a heady mix reminiscent of Swedish furniture aesthetic (without the flimsiness) and Japanese culture. In *Floating Lady II*, a winking tip of the hat to the age-old levitation trick, a long wooden beam balances on two sheets of glass clamped together in a V shape with metal braces. As with the classic magic boodwink, the precariousness of the piece gives off both the thrill of potential danger and a sense of wonderment.

Following in the vein of visual sleight-of-hand, I was impressed by the oversized, shiny, green and yellow strips of steel that made up *Modern Times II* and *Triple Trouble II*, but even more so when I found out that DeLap had dazzled and deceived both my eyes and my mind. What looks like painted metal was actually just heated plastic, fiberglass and wood.

While critics puzzle over whether DeLap's work is minimalism, abstraction, finish fetish or optical art, painting or sculpture, the artist has stated publicly that he simply embraces the complicated puzzles he creates for himself. Definitions don't really matter. If we're going to label this craftsman of so many diverse styles, this intellectual, influential maverick, we're just putting him into a box he would escape from, anyway.



COURTESY OF TONY DELAP AND RENA BRANSTEN GALLERY

I had to wait about half an hour in the lobby before entering the Nicholas & Lee Begovich Gallery to see "Reclaimed Landscapes: The Art of Jarod Charzewski." Sections of the thousands of pounds of stacked clothing in the installation had begun to "slide" like hills after a torrential rain, as interns gathered inside, quickly refolding and reapplying piles of used clothing that had slipped and sunk from their intended spaces.

Once inside, that repair appeared to have been an act of hands-on conservation, with Charzewski's carefully laid-out landscapes once again pristine. Intelligently co-curated by Danielle Clark and Jennifer Minasian, the installation was a rainbow-layered beaven of geologic cross-section, with textures and surfaces that cried out for closer examination and touch: the furry plush of a sweater becomes an animal's coat; the tread of a bicycle tire the ruined ground after an ATV; the center conductors and braids of coaxial cables the mouths and tongues of snakes. Earth, water, even rock formations are suggested by the discarded objects (all graciously donated by Goodwill of Orange, Jax Bicycle Center and Duste Goods). Collected, unpacked and sorted by almost 100 volunteers over 500 hours, the massive undertaking is an activist's call to action. Revelatory of Clark and Minasian's skills at getting people to care about the same things they do, Charzewski's upcycling vision for art also has a clarity and passion that's focused and inspiring.

His art asks us to re-examine our ideas about reuse, consumerism, planned obsolescence and waste, while still gently reminding us of why those issues matter. That he has replicated our complicated environment with thrift-store cast-offs and garbage is not only a sweet irony, but also a warning to heed the landfills that take decades to degrade, the oceans filled with plastic, the polluted atmosphere and the already-spoiled terrain.

All of the things so far that we haven't loved enough to protect.

"TONY DELAP: A RETROSPECTIVE" at Laguna Art Museum, 307 Cliff Dr., Laguna Beach, (949) 494-8971, lagunaartmuseum.org. Open Sun.-Tues. & Fri.-Sat., 11 a.m.-5 p.m.; Thurs., 11 a.m.-9 p.m. Through May 28. $5-$7, children, free.

"RECLAIMED LANOSCAPES: THE ART OF JAROO CHARZEWSKI" at Nicholas & Lee Begovich Gallery, Cal State Fullerton, 800 N. State College Blvd., Fullerton, www.fullerton.edu/arts/art/galleries/begovich_gallery/reclaimed_detail.php. Open Mon.-Thurs. & Sat., anon-4 p.m. Through May 17. Free, parking is steep during the week, but free on Saturdays.

ARTSOVERLOAD

» AIMEE MURILLO

April 27-May 3

"AIR, WATER AND EARTH": An extensive group show exploring the three vital elements through paper to digital mediums. Open Tues.-Wed. & Fri.-Sun., noon-4 p.m., Thurs., noon-8:30 p.m. Through June 10. Free. Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton. (714) 738-6595; themuck.org.

"BOOMING BANDAS OF LOS ANGELES: WOMEN MUSICIANS IN OAXACAN PHILHARMONIC BRASS BANDS": Dr. Xochitl C. Chavez leads this lecture. Thursday, May 3, 8 p.m. Free. Chapman University, Leatherby Library, Room 803, 1 University Dr., Orange; www.chapman.edu.

"CONTEXT": A themed showcase of art works that juxtapose images and words assembled by Santa Ana College students. Opening reception, Sat., 4 p.m. Open Mon.-Sat., 8 a.m.-8 p.m., Sun., 8 a.m.-7 p.m. Through May 30. Free. 1888 Center, 115 N. Orange St., Orange. (657) 282-8482, 1888center.

CRUMBS FROM THE TABLE OF JOY: In 1950, a widower hopes to relieve his grief by moving his two daughters from their home in Florida to New York. Fri.-Sat., 8 p.m., Sun., 2 p.m. Through May 26. $14-$24. Long Beach Playhouse, 5021 E. Anaheim St., Long Beach. (562) 494-1014; lbplayhouse.org.

DIRTY BLONDE: A campy celebration of the life of Mae West through romantic musical comedy. Fri., 7:30 p.m., Sat., 2 & 7:30 p.m., Sun., 1 & 5:30 p.m. $35-$75. Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach. (949) 497-2787; www.lagunaplayhouse.com.

THE LOVER: Written by Nobel Prize winner Harold Pinter, a well-mannered British couple begin examining hypothetical desires outside of their relationship. Fri.-Sat., 8 p.m., Sun., 2:30 p.m. Through May 27. $15. Found Theatre, 599 Long Beach Blvd., Long Beach, (562) 433-3363; foundtheatre.org.

MERMAID MARKET: More than 30 vendors offer handmade, natural goods—from candles to home décor. Thurs., May 3, 10 a.m.-8 p.m., May 4, 10 a.m.-6 p.m., May 5, 9 a.m.-5 p.m. 24642 San Juan Ave., Dana Point; mermaidmarket.com.

"STUDENT ART SHOW": Annual juried exhibition of multiple visual art mediums. Open Mon.-Thurs., 11 a.m.-3 p.m. Through May 22. Free. Santiago Canyon College Art Gallery, 8045 E. Chapman Ave., Orange; www.sccollege.edu.

TAO: DRUM HEART: A thrilling ensemble perform a blend of theatrical, enigmatic Japanese Taiko drumming and choreography. Sun., 4 p.m. $30-$50. Musco Center for the Arts, 1 University Dr., Orange. (844) 626-8726, muscocenter.org.

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The Coachella of Ska

Back to the Beach reaches for the brass ring with a dream lineup

BY BRITTANY WOOLSEY

FELDMANN BRINGS THE SKA

BRITTANY WOOLSEY

If there was any year for a ska resurgence, John Feldmann and Travis Barker say 2018's the time to "pick it up."

"There was a point in time where being in a ska band wasn't the coolest thing to ever be," remembers Feldmann, front man for Goldfinger and producer for bands including blink-182, the Used, All Time Low and Story of the Year. "I feel like there's a nostalgia for ska-punk that really didn't exist eight or 10 years ago."

He recounts the days of dressing in a suit and riding on his Vespa to clubs, where he'd skank to songs about unity from bands such as Madness and the Specials. And now, he says, bands such as the Interrupters are commanding a newer generation of rude boys and rude girls.

With that in mind, Feldmann and Barker, each of whom started in ska bands in the 1990s, present the inaugural Back to the Beach Festival at Huntington State Beach, in partnership with Laguna Hills-based music-festival-production company Synergy Global Entertainment. Bands will play on a single stage right on the sand, with 15 minutes between each set, Feldmann says.

This Saturday's lineup will feature 311, the Mighty Mighty Bosstones, the Aquabats, Hepcat, Less Than Jake, Mad Caddies, the Suicide Machines, and Big D and the Kids Table. And on Sunday, Sublime With Rome leads a roster that includes Goldfinger (featuring Barker), Fishbone (the original lineup), Save Ferris, the Interrupters, Mustard Plug, the Aggrolites and the Untouchables.

In curating the lineup, Barker says he and Feldmann thought of a number of artists who would fit in with a ska and reggae vibe, adding that it was never intended to be "totally rude boy."

"We wanted it to be like-minded bands," he says. "There is some reggae influence in 311, and, obviously, Sublime played every genre of music, and they did it really well. ... Hopefully, this festival will open people's eyes to a whole genre of music. I really do believe we're going to see a resurgence in the ska scene."

Before joining blink-182, Barker regularly sported a rashguard as the Aquabats' Baron Von Tito. "It was such a strong scene growing up," he says. "It's kind of like the lost genre. It's one thing—until now, with great upcoming bands like the Interrupters—that's been looked over, and there are so many great bands from that genre of music!" Barker, who also played with the Suicide Machines early in his career, slipped back into the character for the first time since his departure at a recent Aquabats anniversary show at the Fonda Theatre in Los Angeles, and he confirmed the Baron will make another appearance at Back to the Beach.

Feldmann says the lineup came "organically," first with the headliners, both of whom he was working with in the studio. And when the Mighty Mighty Bosstones signed on, he knew everything would fall into place. "In the mid-'90s, the Bosstones were such a seminal part of the scene," he recalls. "'The Impression That I Get' was such a massive song that they were kind of my first choice for this lineup."

The Mighty Mighty Bosstones' Dicky Barrett says it was a no-brainer signing onto the festival. "It's been a long time coming and a dream come true," he says. "Top to bottom, there's not a clunker on the list. If the Mighty Mighty Bosstones is your weakest band on the bill, then it's a pretty strong bill."

While Barrett refers to his hometown of Boston as the East Coast headquarters of ska, he acknowledges that Orange County dominates the West Coast. However, he says, there is strong camaraderie everywhere in the two-tone scene. Barrett says there are fans who annually fly from the West Coast to Boston for the band's "Hometown Throwdown" during the Christmas season. "[Ska] is the type of music that has the type of spirit that's all about unity and bringing people together," he says. "It's not the type of thing that would have any sort of rivalries. I have a great deal of love for all the ska bands that come out of Orange County, as I do for many of the ska bands that have come out of so many places around the globe."

According to Feldmann, Orange County was an obvious choice for a ska festival. "When anyone thinks about ska in 2018, they think about Orange County," he says. "When I go to England, they all say the same thing and think all the ska bands are from Orange County. I guess because Reel Big Fish and No Doubt were from Orange County, everyone sort of assumed everyone else was from there, too."

Backer and Feldmann also aim to bring in a new generation of ska fans with such family-friendly bands as the Aquabats and the Lil Punk Kid Zone, which boasts healthy food options, activities, an area for breastfeeding moms, beach games, a pool with mermaids and more.

Plus, taking a page from the book of Warped Tour, kids 10 and younger will get in free with paid adult admission. "As a parent, or even if you're bringing your little brother or little sister, you wonder if an event is kid-appropriate or somewhere they shouldn't be," says Barker, who also spearheads the MUSINK Tattoo Convention & Music Festival. "We wanted to really make this a family festival where it was cool for all ages."

The event will also feature a wide range of food vendors, including vegan options, as Barker and Feldmann have both committed themselves to plant-based lifestyles.

Tazy Phyllpz, the host of the longtime radio show *Ska Parade*, will MC portions of the event. "People have come up with fake lineups of Coachella, and someone did the ultimate ska festival," he says. "Back to the Beach is the closest anyone has ever come to a grand-slam, out-of-the-ballpark Coachella of ska."

As with Coachella, Barker envisions Back to the Beach becoming an annual "destination festival" that's not tied to one genre. "It could change. One year, it can be pop-punk; one year, it can be hip-hop, one year, it can be reggae," he says. "There are just no rules. We're not boxed in or forced to be just what it is this year."

Feldmann believes modern, popular music is "not fun," and ska music is a perfect way for people to let loose. "Living in the era that we do, everything is mumble rap or Soundcloud rap," he says. "Then, there's Donald Trump, and it's like, how have we all not killed ourselves? We need this. We need to be able to laugh, dance, sing and have fun."

BACK TO THE BEACH FEST
featuring 311, Sublime With Rome, the Mighty Mighty Bosstones, Goldfinger and Fishbone, at Huntington State Beach, 21601 Pacific Coast Hwy., Huntington Beach, backtothebeachfest.com, www.facebook.com/backtothebeachfest. Instagram: @backtothebeachfest. Sat.-Sun., noon. $59.50-$99.50. All ages.

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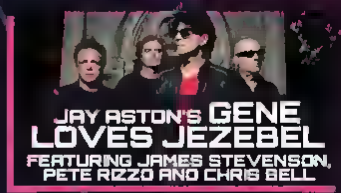

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CHRIS VICTORIO

Passing the Torch

Skip Marley sees Kaya as more family reunion than festival

BY JOSH CHESLER

San Bernardino probably isn't the first place that comes to mind when people think of Bob Marley. But this weekend, the reggae icon's family brings his legacy to the National Orange Show (NOS) Events Center with Kaya Fest.

If you ask the Marleys, though, the two-day event is about far more than simply celebrating the 40th anniversary of the iconic *Kaya* record. "There's so many things to know," says Skip Marley, Bob's grandson (from his daughter Cedella) and one of the youngest performers on the bill. "With *Kaya* being my grandfather's album, we are gathering together to celebrate not only that, but also the benefits of kaya as an herb and the good it brings to the people of the world. There will be a lot of great music, and it is only the second time in 10 years that we will have all of the uncles together."

Of course, the uncles are truly the reason for the festival. With Stephen, Ziggy, Damian, Julian and Ky-Mani Marley all performing on Saturday (and Stephen returning on Sunday for an acoustic tribute to *Kaya*), it'll be a night for any reggae fan to remember. Add in a few performances by younger family members including Skip and his cousins Jo Mersa and Daniel Bambaata Marley—as well as a headlining set on Sunday by the mother of some of Bob's grandchildren, Ms. Lauryn Hill—and you have one of the biggest Marley family gatherings in history.

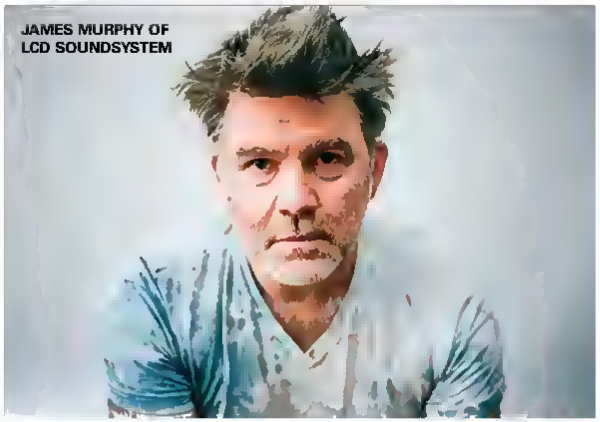
While a normal reunion for most families would take place around a dining table or at a wedding, there's no better venue for the Marley clan to gather than on a stage. While third-generation artists such as Skip may have never met the man who gave their surname such significant meaning, they've all grown up with the same music in their blood. "I've been living in it and growing in it," Skip says of his grandfather's musical talents. "There are so many things to understand, [such as] the impact he had on the world and that we continue to have an impact on the world. Since I was small, it was in me. I've been playing piano, guitar, drums, voice—it was all just leading up to this. We have such a love for the music ingrained in us all."

Having spent a good chunk of last year performing at major award shows such as the Grammys with Katy Perry (they collaborated on the hit track "Chained to the Rhythm"), big shows are nothing new for the 21-year-old artist—but that didn't make his Coachella debut this year any less thrilling. "It was a good experience for me as a young artist," Skip says. "It was good because I went on during the day, so I could see all the people come in and rap to the music right as they got there. There was a lot of dust and a lot of people, but the greatest thing was that when I started, it was small. Then, from the stage, I could see people coming from all over. It was really good to see."

After Kaya Fest, the young Marley will turn his attention toward the fall release of his first full project. But first, Skip's focused on honoring his family the only way he knows how. "There is going to be so much love with everybody gathering together to celebrate my grandfather," he says. "We just want to spread love and joy with everybody there."

KAYA FEST

featuring Stephen Marley, Ziggy Marley, Damian Jr., Gong Marley, Lauryn Hill and more, at NOS Events Center, 689 S. E St., San Bernardino, (909) 888-6788; kayafestivals.com. Sat.-Sun., noon. $65-$85, two-day pass, $125-$145. All ages.



RUVAN WIJESOORIYA

Friday

DAVID ROSALES, TEO Z AND THE WRANGLERS, GARDENER'S LOGIC. 7 p.m., $8, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

THE DISTILLERS, THE FLYTRAPS. 8 p.m., $30, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

THE CRYSTAL METHOD, JESIRA VON RABBIT, LITRONIX. 8 p.m., $25, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

GROOVE INTERNATIONAL PRESENTS: SUPERHEROES VS. VILLAINS. 6 p.m., $15, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

Saturday

ABRASKADABRA. 8 p.m., free, 21+. The Sinister Rock N Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.sinisterfullerton.com

BLACK UHURU. 7 p.m., $25, 21+. Tiki Bar, 1700 Placentia, Costa Mesa, (949) 270-6262; www.tikibarcc.com.

MORGAN HERITAGE & FLII. 7 p.m., $30-$35, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim

REGULO CARO. 8 p.m., $45, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

ROBERT JON AND THE WRECK, NICK FOSTER BAND, ANDREW CORRADINI. 8 p.m., $8-$10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

THE SMOKERS CLUB TOUR—WIZ KHALIFA, SCHOOLBOY Q, RICO CUDI, AND MORE. 11 a.m., $85, all ages. *Queen Mary*, 126 Queens Hwy., Long Beach, (877) 342-0738, www.observatoryoc.com.

SPINDRIFT, REVEREND BEATMAN, NICOLE IZOREL, GARCIA, THEE SWANK BASTAROS. 8 p.m., $10, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com

Sunday

ASSQUATCH, BIRTH DEFECTS, PINS OF LIGHT, WAR BISON. 2 p.m., $5, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

ERIK B. AND RAKIM—THE TECHNIQUE TOUR. 7 p.m., $45.50, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

MC MAGIC, BABY BASH, LIL ROB. 8 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

MOS GENERATOR, CHILD, SALEM'S BENO, THE RARE BREED. 8 p.m., $5-$10, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com

TARTAR CONTROL AND PALS. 4 p.m., $5, 21+. The Dali Hut, 107 S. Adams, Anaheim, (562) 277-0075

REGGAE SUNDAY WITH ITAL VIBES. 5 p.m., free, 21+. The Sinister Rock N Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.sinisterfullerton.com.

Monday

SMOKING POPES, BAD COP BAD COP, COAT CHECK GIRL. 8 p.m., $15-$20, 21+. The Sinister Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.sinisterfullerton.com.

SWEET NOBODY; BLACK SEA, POLLY ESTHER. 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com.

Tuesday

BLACKALICIOUS. 7 p.m., $20, all ages. House of Blues at Anaheim GardeeWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim

LCD SOUNDSYSTEM, POOLSIDE (DJ SET). 8 p.m., $65, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

SARA; JOSEPH CHILLIAMS; JEAN OEAUX. 9 p.m., $16-$55, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

Wednesday

THE FRATELLIS, BLOOD RED SHOES. 8 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

MAINLAND, BAD HORROR. 8 p.m., $10, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

SUPERET, THE TRACERS. 8 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

Thursday, May 3

LOS RUNG FU MONKEYS, CHENCHA BERRINCHES, ELECTRIC GREMLIN. 8 p.m., $10, 21+. Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com

TOMORROWS TULIPS, WINTER, FLAURAL, THOMAS WAALE. 8 p.m., $10-$12, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

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Crushed

I'm a straight male in my 30s. I've been with my wife for 12 years. I have had several affairs. Not one-night-stand scenarios, but longer-term connections. I didn't pursue any of these relationships. Instead, women who knew I was in an "exclusive" relationship have approached me. These have included what turned into a one-year affair with a single woman, a three-year affair with a close friend of my wife, a seven-month affair with a married co-worker, and now a fairly serious four-months-and-counting relationship with a woman who approached me on Instagram. On the one hand, I do not regret my time with any of these women. On the other hand, I have been deceitful and manipulative for almost my entire adult life. I am a terrible husband in this respect. Also: I am going to get busted eventually, right? Finding out about this would crush my wife. I love her, we get along great, and the sex is good—if I wasn't such a lying piece of shit, you could even say we make a pretty good team. We are also very socially and financially entangled. I don't want to leave, but I suspect I should. And also: I need help considering an exit strategy. Part of my motivation for writing is that I am particularly attached to the woman I'm having an affair with now, and both of us fantasize about being together openly. I'm a liar, a cheat, a user, and a manipulator—and it just keeps happening.
A Seriously Shitty Husband On Losing Everything

P.S. I'm expecting you to rip me to shreds.

It doesn't "just keep happening," ASSHOLE, you keep doing it. And these women didn't "turn into" one-year, three-year, seven-month, and four-months-and-counting affairs on their own. You turned them into affairs by continuing to show up. And while you claim that each of these women pursued you despite knowing you were in an exclusive relationship, it doesn't sound like you ran from any of them. At best, you broke into (or slowed to) a trot, which allowed each one of these lady predators to overtake you.

The first step toward holding yourself accountable for your appalling actions—a close friend of your wife? really?—is doing away with the passive voice. Don't ask yourself, "How'd that happen?!?" as if the universe were conspiring against you somehow. You weren't hit by a pussy meteor every time you left the house. *You did these things.* You had these affairs. *You.*

Zooming out: If all it takes for some randos to get her bends on your otherwise-committed cock is to DM you on Instagram, you have no business making monogamous commitments. If you'd sought out a partner who wanted an open relationship—a wide-open one—you could have had concurrent, committed, nonexclusive relationships and avoided being "a liar, a cheat, a user," etc.

Seeing as you're a reader, ASSHOLE, I suspect you knew an honest open relationship was an option—that ethical nonmonogamy was an option—but you didn't pursue that. And why not? Maybe because you don't want to be with a woman who is free to sit on other dicks. Or maybe the wrongness and the self-loathing—the whole bad-boy-on-the-rack routine—turn you on. Or maybe you're the wrong kind of sadist: the un-self-aware emotional sadist. You say you love your wife, but you also say she'd be crushed—destroyed—if she discovered what you've been doing. Be honest, ASSHOLE, just this once: Is the destruction of your wife a bug, or is it a feature? I suspect the latter. Because cheating on this scale isn't about succumbing to temptation or reacting to neglect. It's about the annihilation of your partner—a (hopefully) subconscious desire to punish and destroy someone anyone fool enough to love you.

The tragedy is how unnecessary your choices have been. There are women out there who aren't interested in monogamy, there are female cuckolds out there (cuckqueans) who want cheating husbands, and there are masochistic women (and men) out there who get off on the thought of being with a person who would like to crush them. So long as those desires are consciously eroticized, fully compartmentalized and safely expressed, you could have done everything you wanted, ASSHOLE, without harming anyone.

So what do you do now?

It seems like you want out, and your wife definitely deserves better, so cop to one affair, since copping to all of them would crush her—or so you think. People are often way more resilient than we give them credit for, and convincing ourselves that our partners can't handle the truth is often a convenient justification for lying to them. But on the off chance it would crush your wife to be told everything, just tell her about Ms. Instagram. That should be enough.

P.S. Get your ass into therapy, ASSHOLE.

I'm a 42-year-old gay man. I've been with my husband for 21 years. We met in college, and except for a six-month break, we've been together ever since. I made an open relationship a requirement at the start. While my husband had jealousy and trust issues, he hooked up with others regularly. After a few tense years, we started couples therapy. During therapy, my husband revealed that he was never in favor of the openness. After trying some new arrangements—only together, only at sex parties, DADT—he realized he wasn't comfortable with any situation. He told our therapist that every time I hooked up with someone, he was retraumatized because it reminded him of the time I broke up with him for six months 21 years ago. I agreed to a monogamous relationship, and I've gone a year without hooking up with anyone else. He seemed genuinely relieved and said he felt more secure. But almost immediately, he began talking about how he wanted to hook up with others. I'm at a loss. I feel tremendous guilt for even thinking about splitting up, so I keep hoping we'll stumble on the thing that will work for us. I don't know what to say when he says I should be monogamous to him while he gets to hook up with others. He says this would be best, since my hookups triggers him. We are at an impasse. It sucks that we could break up over this.
Gay Marriage Having Crisis

I've written about a few gay couples—and a few straight ones—where one half gets to hook up with others while the other half doesn't. But they were cuckold couples, GMHC, and the half who didn't "get to" hook up with others didn't *want to* hook up with others. The cuck half of a cuckold couple gets off on their partner "cheating" on them. While people outside the relationship might perceive that as unfair—one gets to cheat, the other doesn't—what's more ideal than both halves of a couple getting just what they want?

But if an eroticized power imbalance—an honestly eroticized one—doesn't turn you on, the creepily manipulative arrangement your husband is proposing certainly isn't going to work.

Which means it's both ultimatum and bluff-calling time. So long as your husband thinks he can dictate terms by pointing to his triggers and his trauma, GMHC, he has every incentive to continue being triggered and traumatized. So with your couples therapist there to mediate, tell him your marriage is either open or closed. You're not interested in being his cuckold, and he can't point to his trauma to force you into that role. You're a handsome couple—thanks for enclosing the lovely picture (sometimes it's nice to see the face of the person I'm responding to!)—with a long history together, and here's hoping things work out. But if they don't, GMHC, neither of you is going to have a problem finding a new partner. He can get himself a guy who likes being dictated to, if that's really what he wants. And you can find a guy who wants an open and egalitarian relationship, which is what you deserve.

P.S. If your therapist is taking your husband's side in this, GMHC, get a new therapist.

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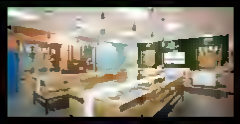

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Toke of the Week

» ROBERT FLORES

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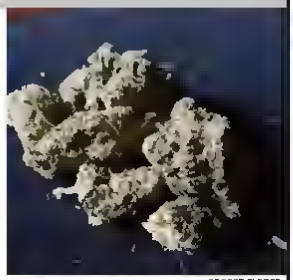

ROBERT FLORES

Just like deciding what you're going to eat for breakfast, lunch or dinner, we can now choose flower based on the time of day and mood we are in. Lately, I've been dealing with back pain, so I've been choosing indicas, which are great for pain and stress. But they're not the best for when you want to wake and bake, unless you're cool with spending most of the day on the couch.

I visited the newest dispensary in the Super Clinik chain, where I found Amnesia Haze, a sativa-dominant hybrid. Hearts shot out of my eyes—I knew this was the one. The flower is exceptional. It won first place at the 2004 *High Times* Cannabis Cup, and in 2012, it won first place at the Sativa Cup. Super Clinik has everyday deals, and that day, Amnesia Haze was 5 grams for $35—a very reasonable price.

Amnesia Haze is derived from two sativas (Hawaiian and Thai) and crossed with Afghan (a 100 percent indica). It measures between 17 percent and 25 percent THC and it helps with depression, anxiety and pain while leaving you feeling happy, euphoric and energetic. Perfect!

The buds are dense, and the aroma is somewhat sweet and citrusy. It smokes very smooth and has a nice taste, with hints of earth from the reddish and orange hairs. I took my time and smoked about three bowls, which left me with a nice heady buzz. I felt very relaxed but was wide awake and alert. As an indica lover, I wasn't used to that uplifting feeling. Amnesia Haze is a great addition to my morning menu. Hold my coffee!

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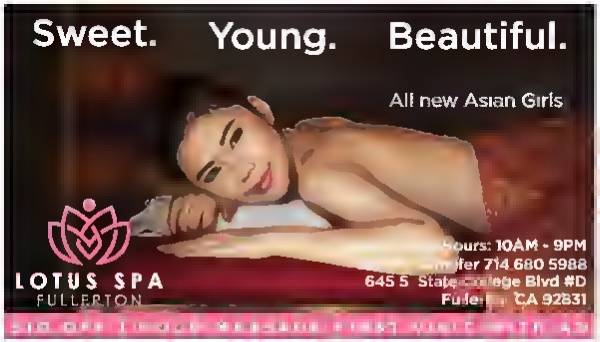
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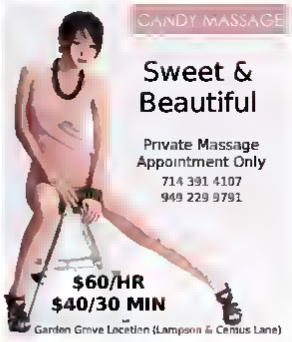
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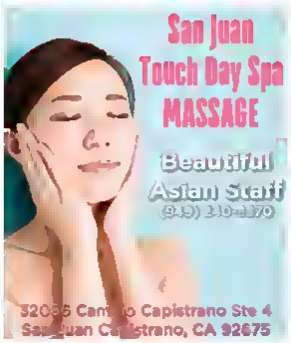
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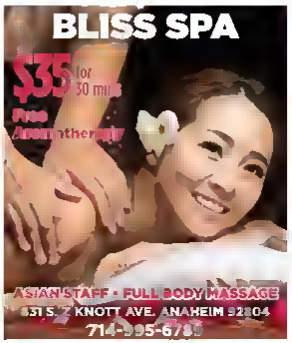
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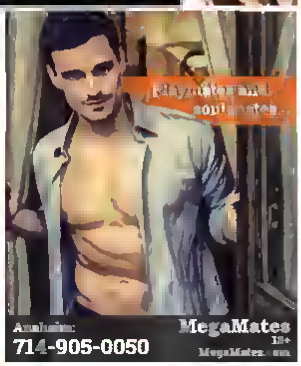
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EMPLOYMENT

Director Global Markets (Laguna Niguel, CA) MBA or rltd Master's + 3 yrs exp in job offrd or as Sales & Mktg Direc or rltd. Will also accept BBA or rltd Bachelors + 5 yrs exp. Exp must incl establishing dealer netwks & distributors in new mkts; internatl auto regs & import reqs; LOC transactions & foreign currency xchng; auto remktg; B2B sales, mktg & online lead generation internatl logistics for freight fwding & ocean freight shipping. **Mail resume: VTRAC Automotive Inc. 27762 Forbes Rd., Suite 11, Laguna Niguel, CA 92677 attn: C Glodt.**

Clinical Data Specialist (Anaheim, CA) Manage clinical database management system relating to biomedical data. Bachelor's degree in biomedical engineering. Resume to: Advanced Research Center Inc. 1020 S Anaheim Blvd. #316, Anaheim, CA 92805

Acupuncturist (Lemoore, CA) Perform acupuncture treatment on patients. Master's in Acupuncture or related. CA licensed. Resume to: Acuworld Health Clinic Inc. 448 W D St, #C, Lemoore, CA 93245

Software Engineer III Kronos Incorporated, Irvine, CA. Serve as a member of a Develop team & assist in development of fast moving, customer centric web apps. Bachelor's degree (or equiv. foreign degree) reqd in Comp Sci, Electronics & Communication Enginlrng, Electrical Enginlrng, or related field & 5 years of exp as a Software Developer. Review full job description & reqs & apply at "Careers" page at www.kronos.com under "Software Engineer III" in Irvine, CA (req. # 2017021069). Interested candidates send resume to: Google LLC, PO Box 26184, San Francisco, CA 94126. Attn: A. Johnson. Please reference job # below.

Christian Pastoral Counselor: provide counselling services to church members with biblical view of Christianity. MA in divinity or related field. Req'd. Resume to: Calvary Mission Church Assembly of God, 8700 Stanton Ave, Buena Park, CA 90620

Business Development Specialist: Conduct market research to identify potential market sales for insurance company. Req'd: Bachelor's in Mktng, Bus, Econ, or related. Mail Resume: Golden Bells Insurance Agency, Inc. 1151 N Magnolia Ave #101, Anaheim, CA 92801

Accounting Clerk: Compute and record numerical data into ledger. Req'd: 3 months. Exp as an Accounting Clerk or related. Mail Resume: Hayfield University, 2495 E Orangethorpe Ave, Fullerton, CA 92831

Staff Accountant: Assist Sr. Accountant w/ financial document preparation. Req'd: Bachelor's in Accountancy. Mail resume: JP Accountancy Co., Inc. 6281 Beach Blvd., #215, Buena Park, CA 90621

Create project model & develop 3D fabrication drawings for iron & structure steel work. Req'd: Master of Architecture. Mail resume: JEM Unlimited Iron, Inc. 219 N Euclid Way, Anaheim, CA 92801

Sr. Design Assurance Engr to design/dvlp Class II med devices. Reqs: MS + 2 yrs w/med device design / dvlpmt / qlty engrg, statistical data analysis, data interpretation. 21 CFR 820-ISO 13485-based Qlty Mgmt Systms, & MDSAP rqmts. 15% domestic & Int'l travel rqrd. **Mail CV to Jimena Peña / Berr Corp., Re: SDAE 1717 West Collins Ave, Orange, CA 92867**

Sales & Marketing Professional: Assist customers in sales on-line & off-line. Reqd: BA/BS in Mktg, Advtg, English, Second Language Studies, or related. Mail resume: Autopartsmarket, Inc. 1220 W Barkley Ave, Orange, CA 92868

Sr. Business Intelligence Analyst & Developer: Support the implementation & maintenance of financial forecasting software; assist with building & enhancing the global data ware house; design & develop software solutions; BS in computer science, Info system engineering or related; 40hrs/wk. Send resume to: Ria Financial Services, Attn: HR, 9645 Knott Ave., Buena Park, CA 90620

Vice President Business Systems Analysis: Research Affiliates, Newport Beach, CA. Review, analyze, & evaluate processes systems & user req's for software development projects involving business applications for managing customer relationships, email marketing, business intelligence reporting, & web analytics tracking. Work closely w/technical & business teams outside of IT to document their processes & oversee activities related to design, development, & implementation of software applications. Act as a technical expert in the areas of Microsoft Dynamics CRM, Click Dimensions, Qlik Sense, & Adobe Analytics. Must have an MBA & 5 yrs exp in business analysis, process improvement, project management, & w/ Microsoft Dynamics CRM platform. Must have 3 yrs exp using SQL reporting services, email marketing, & six sigma process improvement techniques. Exp may be gained concurrently. Email resume to humancapital@ralc.com. No calls.

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What She Wore

Contemplating the exhibit 'Costuming the Leading Ladies of Shakespeare' at UCI

BY LISA BLACK

OPHELIA, BEFORE MADNESS AND DEATH

ALLAN HELMICK

The first work of Shakespeare's I ever saw performed was *A Midsummer Night's Dream*. On the giant white-box set, the lovers swung on trapezes, and acrobatic tricks amazed with shimmering props. It enthralled my 13-year-old self, creating the delusion that all Shakespeare was done just like that. Much later, I learned that the production was a groundbreaking international hit directed by Peter Brook. As imaginative as it was, all the elements served the story—including the costumes.

The first actress you encounter in the compact lobby exhibit "Costuming the Leading Ladies of Shakespeare: From Stratford to Orange County" at UC Irvine's Langson Library is Ellen Terry as Lady Macbeth. In the reproduction of a painting by John Singer Sargent, Terry wears one of the most notorious costumes in Shakespearean leading-lady history. The dress has a crocheted layer in green wool and metallic blue thread, but its eye-catching iridescence is provided by a thousand green beetles' wings. (They are routinely shed, not ripped off the insect.)

The actual gown is on view at the Victoria & Albert Museum in London, and one of its patrons once aptly remarked that the crochet overlay evoked both soft chain mail and the scales of a snake—perfect for the power-hungry, murderous queen to manipulate her younger, warrior husband toward the crown. The garment's design gives a nod to the era of Shakespeare's source material (the Scottish king Macbeth was born in 1005), while also remaining contemporary to the late 19th century, when Terry dominated the London stage.

The Bard's plays are sometimes set during his lifetime, when noblemen's castoffs were given to servants, who then sold the dresses or doublets to actors; in the historical time of the story; or transported to outer space or a circus or "modern dress," most often the present day. Prior to the 19th century, actors wore what they wanted or what they could get without regard for other players, explained co-curator Scott Stone, UCI's research librarian for the performing arts. But it was during Terry's career that costumes began to be cohesive.

Concurrent with Terry, Helena Modjeska was the star of Poland, specializing in Shakespeare's tragic roles. Modjeska emigrated to the United States in 1876, settling in Orange County's Santa Ana Mountains with her husband. She named her ranch Arden after the forest in Shakespeare's *As You Like It* (it's part of OC Parks in what's now known as Modjeska Canyon). Not adept at ranching, Modjeska returned to the stage and designed her own costumes, prompting recent MFA costume-design grad Danielle Nieves to focus her research on the actress. Nieves' exhibit, "Speaking Through Style: The Lasting Impact of Helena Modjeska's Costuming," was installed in the actress' sewing room at Arden.

UCI's Special Collections & Archives has a trove of items from her stage career. But my favorite on display at Langson Library is the actress and producer's magical book of fairy tales, drawn by hand for her grandchild. On each spread, Modjeska reserved one page for a full-color drawing, and the other for the text in both English and Polish. Whimsical creatures float among the words, and a vine or other tendril divides the two languages. Ask to see inside if the book is shut.

A character study of Ophelia fills the exhibit's largest showcase. It's big enough to display the gowns worn by Maribel Martinez in New Swan Shakespeare's 2016 production of *Hamlet*. The costume hanging on the left is in pristine layers of creamy lace, while the one on the right is a filthy version of the same dress, capturing Ophelia's swift shift from maiden to madwoman. The original sketch in white line against a black background reveals how the design evolved to the final version worn by Martinez.

Also in the Ophelia case are circulating and reference books open to pages depicting the character. Next to one of Modjeska's wigs is a photo of her 1889 Ophelia costume that broke convention because it was green, not white. Aside from actresses' interpretations, there are artists' renderings of the tragic character. Sir Everett Millais' famous portrait (1850-'51) of Ophelia may have influenced Modjeska; in it, she's just drowned in a stream while wearing a heavily beaded dress, the green-dominant strands floating alongside the flowers Hamlet's mother names in the play.

Production books, stage manager's notes and other rehearsal artifacts from UCI shows in 1966, '92 and 2017 fill another display, the items on loan from the directors' archives. Not included was the costume I wore in the 1980 production of *Richard III*. Lady Anne is in mourning, so my gown was in black silks and velvets, with silver sleeves and trim. All the ladies had tall, princess hats, though the high points were cut off flat like a fez. A gossamer ruffle trimmed mine, flopping madly around my face whenever I moved.

During Anne's big scene, she weeps over the corpse of her father-in-law, then curses his murderer (Richard, who also happened to have killed her husband). She is accompanied by various servants and protectors, one of which was played by Jon Lovitz. During one rehearsal, I heard sniggering and *corpsing*, as the Brits call breaking character. The director stopped us. During his lecture on proper rehearsal behavior, I figured out what had gone down. The actor playing the corpse had gotten a woody. Lovitz had it in for me from then on, teasing, trying to break my concentration. Not funny. Luckily, my costume empowered me against his shenanigans.

Aside from that totally understandable omissimo by co-curators Stone and Joshua Hutchinson, the exhibit's variety of costumes on just a few characters provides visual evidence of Shakespeare's rich text, universal themes and sorcery provoking infinite interpretations.

Time your visit this summer to coincide with productions of *Midsummer* or *Winter's Tale* on the New Swan stage, just outside the library.

LBLACK@OCWEEKLY.COM

"COSTUMING THE LEADING LADIES OF SHAKESPEARE: FROM STRATFORD TO ORANGE COUNTY"
at UC Irvine's Langson Library, West Peltason and Pereira drives, Irvine. www.lib.uci.edu/langson. Check website for hours. Through Sept. 30. Free.

A Crucial Cheat Sheet to Cannabis Strains

For novices and experts alike, stepping into a new cannabis store can be a little intimidating.

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Plant-wise: Very tall with narrow leaves, prefers warmer climates with longer flowering cycles.

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Properties: Sedating, relaxing, calming, intentionally mellow, quiet, peaceful
Uses: Quiets the mind for downtime and promotes deep, restful sleep.
For instance: Watch a movie to wind down at the end of a day, drift off easily.
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